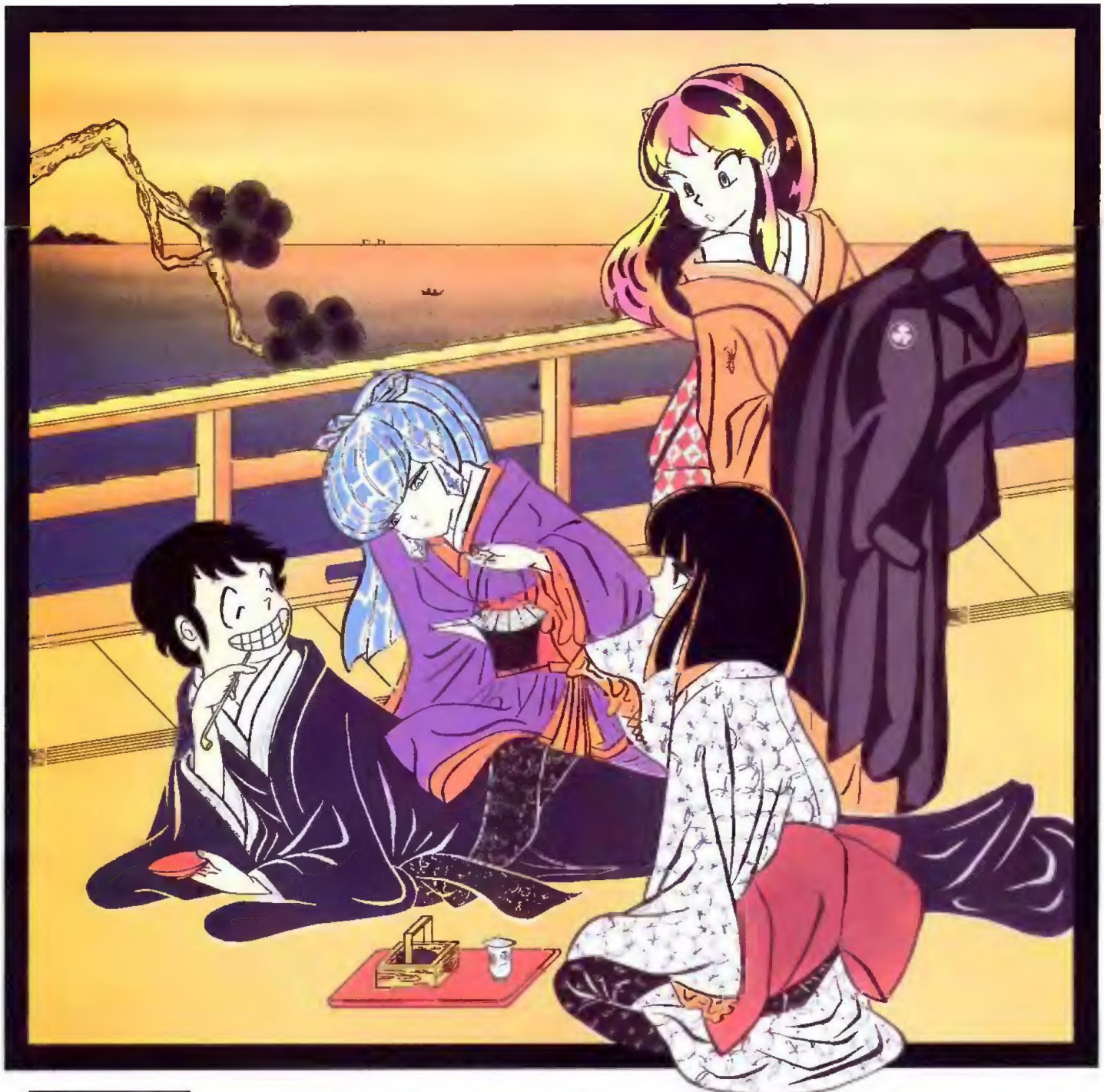
# 漫画人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

# MANGAJIN

No. 7



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***Urusei Yatsura,*** *by Takahashi Rumiko*
*&* ***Galaxy Express 999 (Part II),*** *by Matsumoto Reiji*

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MANGAJIN

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漫画人
MANGAJIN

**Editor & Publisher**
Vaughan P. Simmons

**Advising & Contributing Editors**
Karen Sandness
Wayne Lammers
Murahashi Maki
Peter Goodman
Michael Molasky

**Contributing Writers**
Zane Ferry
Ginny Skord
Ted Delorme

**Art & Graphics**
Ashizawa Kazuko

**Business Manager**
Evan Bennett
Tel 404-634-2276
Fax 404-634-1799

**Subscription Manager**
Mary Ann Beech
404-634-3874

**Cover:** Kazuko

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Exclusive agent in Japan:
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## Editor's Note

I have been asked to tell the readers a little about "who I am and where I came from," so mostly in the context of how MANGAJIN evolved, here's the scoop.

I spent the 70's in Japan, first as a student, and then as a businessman/translator. Although I had no previous knowledge of Japanese when I went to Japan, I knew from the beginning that I wanted to "master" the language, and in the first year or so I was able to pursue a systematic, almost full-time study of Japanese. Thinking that the time might come when I would want a certificate of some kind, I completed the advanced Japanese course at the Waseda University Language Institute (*Goken*) before succumbing to full-time employment. Although most of my current knowledge of Japanese is what might be called a "working knowledge," I believe that this kind of systematic study in the beginning helped me make the most of my working experiences.

After a brief stint with a trading company, I began doing free-lance translation. I translated some interesting marketing studies from a company called ASI Market Research, and I wound up working there as an account supervisor. After a few years at ASI, I decided I wanted to try sales, and I got a job wholesaling precious stones (mostly Australian opal) to jewelry manufacturers. It was prohably during this time that my Japanese peaked.

Since returning to the US in the early 80's I've been earning my living mostly as a free-lance translator, doing a little teaching partly as a way to get out of the house. About three years ago, it seemed like the time was right to proceed with an idea I had been toying with for some time—a manga-based publication for students of Japanese. Not only was there rising interest in learning Japanese, there also seemed to be a new crop of manga artists producing more work that could be considered to have literary merit.

After having been back in the US for 10 years, almost never actually speaking Japanese, I had to make a trip to Japan to negotiate for the rights to manga material to use in this new publication. That was quite an experience, but as you can see, it all worked out, thanks to the efforts and cooperatiou of many people. In future issues, I'll tell more about what goes into the production of MANGAJIN.

*Vaughan P. Simmons*

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# WARNING!

**SOME PEOPLE SAY** *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

**The politeness levels** found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

**Learning Japanese from *manga*** is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

**The danger in "picking up" Japanese** is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

**How can I be safe?** Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

**These levels are only approximations :** To simplify matters, we use the word "politeness," although there are actually several dimensions involved. While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL3-4).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

**(PL4) Politeness Level 4 : Very Polite**
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu.*

**(PL3) Politeness Level 3 : Ordinary Polite**
Typified by the verb *desu,* or the *-masu* ending on other verbs.

**(PL2) Politeness Level 2 : Plain / Abrupt**
For informal conversation with peers
- "dictionary form" of verbs
- adjectives without *desu*

**(PL1) Politeness Level 1 : Rude / Condescending**
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

# Pronunciation Guide

**THIS IS ONLY A GUIDE!** *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

**Pronunciation** is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

**The five vowels** in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macaron*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

**The length of time** that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu)*.

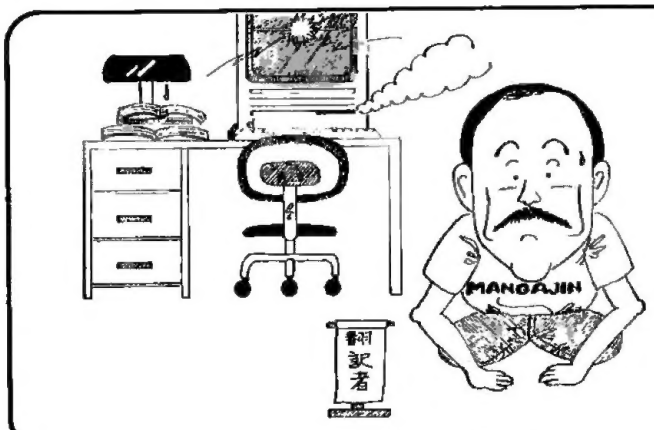
**The vowels *i* and *u*** are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

**Japanese consonant sounds** are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

**Doubled consonants** are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

**The *n* sound:** When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

**The distinctive sound** of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.




## APOLOGY!
## From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

**– Trans.**

## Letters to the Editor

*MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, MANGAJIN, P.O. Box 49543, Atlanta, GA 30359. Fax: (404) 634-1799.*

## Cultural insights

I am writing about the Vol. 1, No. 4 issue of MANGAJIN, page 33, where you mention the origin of the word *obatarian*. It says that *Batarian* is "the Japanese title of an American horror movie about a zombie-like creature (no one seems to know the original English title)."

I saw the movie on Japanese TV in 1989, and as I recall the movie with the title *Batarian* was "Night of the Living Dead." The Japanese title comes, I think, from the "battalion" of dead zombies who come to life and wreak havoc on the humans in the film.

It seems to me that the image of a battalion of zombies who relentlessly descend on innocent humans in order to eat their brains connected somehow with the battalions of Japanese *obasans* who relentlessly pursue their daily routines, and ont of this came the word *Obatarian*.

I am no expert on the subject, so some or all of the above information may be subject to correction, but I thought you might enjoy seeing the mystery of *Batarian* cleared up. If other readers know more, I hope they will let you know.

PAUL SCHALOW
New Brunswick, New Jersey

## Where to get MOKE

I would like to congratulate you on the success of your magazine. It is a great boon to any Japanese student or fan of Japanese manga.

Your article on Japanese word processors was extremely helpful and launched me on an extensive campaign to find MOKE 1.1. After about a month of calling around, I managed to find it on PC-Link (a service for IBM users). Since then I have uploaded it to a local bulletin board. If anyone else is having problems finding this program, it is available on the Japan BBS (708) 437-5582. This board is also devoted to Japanese animation and has extensive picture files and scripts for various TV shows and movies.

I would also add that MOKE is an excellent word processor for the beginner and has already helped me a great deal in my studies.

FRANK SEWALD
Vernon Hills, Illinois

*(A note about MOKE: We had a question from a Japanese reader about the meaning of the name MOKE. This name is an acronym for Mark's Own Kanji Editor, a reference to the developer of the software, Mark Edwards. When spoken, MOKE rhymes with the name of that well-known soft drink and MANGAJIN advertiser. If we went by the pronunciation, it would be rendered as モク , rather than モケ , as it appears in the ad.)*

## Katakana into *Ingurishu*

As a complete beginner to Japanese and manga, I'd like to see an article on resources for people trying to learn the language on their own. Your upcoming article comparing computer learning programs will also be helpful. I would

*(continued on page 7)*

## Bloopers

*We'll send you a MANGAJIN T-shirt if we publish your story of a language (Japanese or English) blooper.*

I work as an assistant English teacher at several junior high schools in Japan. My biggest blooper occurred one day when the Japanese teacher and I were explaining "can." I explained "I can read some kanji," and the teacher asked me to read the names of some of the students off of their uniforms. I read Tanaka, Murata, and Matsumoto with no problems, but then I came to a girl whose name was written with the kanji for "new" 新 "field" 田 . I promptly read it as "Shinda." The class laughed, the girl cringed, and I realized I had just called her "dead," instead of Nitta. Oops!

ALEXANDRA CREEL
Shimonoseki-shi, Japan

During a summer homestay in Japan, it occurred to me that despite the hot, humid weather, I had not seen anyone wearing shorts. At a family dinner one evening, I casually asked, *"Nihon de wa onna no hito wa pantsu o hakimasu ka?"* Everyone gasped! The embarrassed silence was finally broken by a tiny feminine voice that answered, "We all wear underwear . . . I think!"

CAROLINE COCHRAN
Romeo, Michigan

Most of my problems seem to occur in restaurants. I am particularly fond of sea urchin sushi known as *uni*. But you can imagine the look of horror on the chef's face when I inadvertently "reversed" the word and asked for *inu*, or "dog."

R. DINICOLANTONIO
Ibaraki-ken, Japan

*(continued from page 6)*

also like to see an article giving tips on transforming *katakana* back into English. Are there any *katakana* dictionaries?
BRUCE PHILLIPS
Hillsborough, North Carolina

*We don't know of any katakana dictionaries right offhand, but because even katakana words are considered "real Japanese," many are listed in ordinary Japanese-English dictionaries.*

## A question about furigana

Just a brief note from a new subscriber and a beginning Japanese language student. MANGAJIN is a great learning tool. Keep up the good work.

One question: On page 6, Vol. 1, No. 5, the *furigana* for 私 is given as わたし . Is this correct? I thought that 私 was わたくし the more formal "I, myself, me." Is there a kanji for わたし ?
Gerard O'Connell
Phoenix, Arizona

*This is the letter that served as the inspiration for our Basic Japanese column in this issue (Creative Kanji Readings) so check it out for more information. Very briefly, the kanji 私 is in fact read as watakushi. Obunsha's Kan-Wa Jiten, Hadamitzky & Spahn's Kanji & Kana, and several other reference books which we checked listed "watakushi" and "shi" as the only readings for the kanji 私. If you look up "watashi" in Kenkyusha's New Japanese-English Dictionary, however, the kanji 私 is listed. It appears that there is some leeway in the reading of this kanji, and if there is no furigana given, it would most likely be read "watashi" in informal situations.*

## Computers and Japanese

I really take pride in my "penmanship" when I write Japanese, but unfortunately standards in the world have risen to the point where everything must be done on a word processor or computer. Since computers have become an integral part of using the language, I think that either a column or as many high-quality articles as possible covering Japanese word processing and Japanese learning on a computer would be very useful. I have gotten much valuable information from what has been presented thus far.

I subscribe to *Electronic Musician* and find the connec-

*(continued on page 76)*

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## Top 10 Songs (compiled from various published survey results)

| | (title) | | (artist) |
|---|---|---|---|
| 1. | 愛は勝つ<br>*Ai wa katsu* | **Love Wins** | Kan |
| 2. | ボヤボヤ出来ない<br>*Boya boya Dekinai* | **Can't Dawdle** | 工藤静香<br>*Kudō Shizuka* |
| 3. | スピード<br>*Supīdo* | **Speed** | Buck Tick |
| 4. | スタート<br>*Sutāto* | **Start** | Jun Skywalker |
| 5. | 翼を下さい<br>*Tsubasa o Kudasai* | **Give Me Wings** | 川村かおり<br>*Kawamura Kaori* |
| 6. | スターな男<br>*Sutā-na Otoko* | **The Starring Man** | ユニコーン<br>*Unicorn* |
| 7. | ギンギラ・パラダイス<br>*Gingira Paradaisu* | **Gaudy Paradise** | B.B.クイーンズ<br>*B.B. Queens* |
| 8. | シェイク・ヒップ<br>*Sheiku Hippu* | **Shake Hip** | 米米Club<br>*Kome Kome Club* |
| 9. | りんご白書<br>*Ringo Hakusho* | **The Apple Statement** | 忍者<br>*Ninja* |
| 10. | 踊るポンポコリン<br>*Odoru Ponpokorin* | **Dancing Tummy-Tum**<br>(theme from *Chibi Maruko-chan* TV series) | B.B.クイーンズ<br>*B.B. Queens* |

**Notes:**

1. Kan is the name of a new male solo singer. This name, like Buck Tick, and Jun Skywalker, is almost always written in rōmaji.
2. Kudō Shizuka is a young female "idol" singer.
3. The group Buck Tick does punk & heavy metal – lyrics in Japanese.
4. Lyrics to *Start* are in Japanese.
5. *Give Me Wings* is "pops."
6. Unicorn plays rock'n'roll.
8. Except for the phrases "Shake hip! Shake hip!" and "Do you know my mind?" lyrics to *Shake Hip* are in Japanese.
9. *The Strawberry Statement* was rendered as *Ichigo Hakusho* in Japanese – coincidence?
10. *Ponpon* or *ponpo* is a children's word for "tummy." The *-korin* ending is just a rhythmic device. This is an instrumental tune.

## Top 10 TV Programs in the Kantō Area (compiled from various published survey results)

| | | | | |
|---|---|---|---|---|
| 1. | 京ふたり<br>*Kyō Futari* | (39.5%) | NHK | Drama |
| 2. | サザエさん<br>*Sazae-san* | (33.9%) | Fuji | Cartoon |
| 3. | ちびまる子ちゃん<br>*Chibi Maruko-chan* | (33.1%) | Fuji | Cartoon |
| 4. | 太平記<br>*Taihei-ki* | (31.0%) | NHK | "Samurai drama" |
| 5. | ニュース天気予報<br>*Nyūsu Tenki Yohō* | (30.1%) | NHK | News & Weather |
| 6. | NHKモーニング・ワイド<br>*NHK Mōningu Waido* | (28.8%) | NHK | News |
| 7. | NHK 7時のニュース<br>*NHK Shichi-ji no Nyūsu* | (26.1%) | NHK | News |
| 8. | サザエさん(再)<br>*Sazae-san* (reruns) | (23.6%) | Fuji | Cartoon |
| 9. | ニュース・ステーション<br>*Nyūsu Sutēshon* | (22.1%) | Asahi | News |
| 10. | 土曜ワイド劇場<br>*Doyō Waido Gekijō* | (22.0%) | Asahi | Drama |

**Notes:**

1. The *Kyō* in *Kyō Futari* refers to the city of *Kyōto* (*futari* = "two people"). This is a *dorama* ("drama"), or soap opera, broadcast from 8:15-8:30 AM and again from 12:45-1:00 in the afternoon.

2&3. *Sazae-san* is an old classic, and *Chibi Maruko* is a hot new series. Both started in manga magazines, and both are family sitcoms with strong traditional values. Their universal popularity is shown by the fact that both are also on the children's top five TV program lists for boys, and for girls.

4. *Taiheiki* is a historical (Muromachi era) drama from NHK that will run for one year.

6&10. *Waido* ("wide") implies "wide scope/range." *NHK Mōningu Wide* is one of several programs on which recent world events are discussed, debated, and editorialized.

## Manga in the Top 10 TV Programs

**Both of these series** portray middle class families in everyday situations. The characters find happiness through simple pleasures.

### The Classic – *Sazae-san*

**Sazae-san has been popular** since its debut in 1946. Originally set in the hard times of the post-WWII period, it portrayed an ordinary family making the best of their lot. The author, Hasegawa Machiko, was one of the first women to achieve financial success in the manga field.

*O-shiruko mittsu yo!!*
**"Three o-shirnko!!"**

- *(o)shiruko* is a sweetened "soup" made from *azuki* beans, containing *mochi* rice cakes. This traditional treat seems a little old-fashioned today with the proliferation of western-style pastry shops.
- The one "twist" in this series is that Sazae-san is the older sister, not mother, of the two younger children.

### The newcomer – *Chibi Maruko-chan*

**Set in the 70's,** this series is popular with all age groups, especially young women now in their 20's who grew up in the same period as Maruko. *Chibi* is a slang word for "small person," including small adults as well as small children in general. It can be insulting or friendly, depending on the tone and context. One of the characters in *Urusei Yatsura (cf. Oyuki,* frame 1) is nicknamed Chibi.

**Mother:** *Ara, Maruko, nani ka yō?*
**"Oh, Maruko, do you want something?"** (PL2)

**Maruko:** *Okāsan*
**"Mother"**

- *yō* ="business/something to discuss"

**Next Issue,** *we'll take a closer look at the music scene.*

# Lesson 7 • Creative Kanji Readings

*In Lesson 3 we learned that the hiragana and katakana "alphabets" are simply phonetic symbols, that is, they are used to represent sounds, but have no inherent meaning. On the other hand, kanji are graphic representations of things or ideas, and most kanji can be read in two or more ways. A writer has the option of specifying or clarifying the reading of kanji by "spelling it out" phonetically in hiragana or katakana beside the kanji (these readings are called furigana, cf. MANGAJIN Vol. 1, No. 5, page 6). Some writers, especially manga artists, give creative or unconventional readings for kanji to make "puns" or just to make the language more colorful.*

## "Cherry," the deranged monk

**Takahashi Rumiko,** subject of our feature story and creator of *Urusei Yatsura*, our feature manga this issue, is well known for her creative naming of characters and also for her puns. The character "Cherry" is one example.

© Takahashi Rumiko / *Urusei Yatsura*

**Shinobu:** *Cheri . . .*
**" (It's) Cherry . . ."**

**Cherry:** *Umi wa ii nō!*
**"I love the ocean!"** (PL2)
(literally "The ocean is good/nice, isn't it!")

- using *nō* like the ending *nē* is characteristic of the speech of older people.
- all kanji in the *Urusei Yatsura* series have furigana

As we note in frame 1 of *Oyuki*, our feature manga in this issue, Takahashi-sensei has given the reading *cherī* (the English word "cherry" written phonetically in katakana チェリー ) beside a made-up combination of kanji which looks like it would be read as *sakuranbō*. *Sakuranbo* written 桜んぼ is the Japanese word for "cherry" (the fruit). This character's name, however, is written with the kanji *sakuran* 錯乱 , meaning "derangement/abberation," and *bō*, 坊 , "(Buddhist) priest."

Cherry is a wandering monk who simply appears from time to time, usually to warn the other characters of impending doom, or to "protect" them. He generally causes more problems than he solves and his preoccupation with the (superficial) supernatural makes this name seem very appropriate.

## Mini-Definitions for English words

**In this scene,** from the beginning of 沈黙の艦隊 (*Chinmoku no Kantai,* literally "The Silent Fleet," but co-titled in English "The Silent Service"), it appears that a submarine has been sunk in an accident, but this man believes it is a trick—that the sub has actually been diverted to another purpose.

© Kawaguchi Kaiji / *Chinmoku no Kantai*

*Torikku . . . da na*
(*torikku* is written beside kanji that would normally be read as *gisō*, sometimes translated as "camouflage," but used figuratively to mean "deceptive appearance.")
**"It's a trick . . . isn't it"** (PL2)

- the English word "trick" is commonly used in Japanese, transliterated into katakana as *torikku*, and we can assume that this character, even though he is Japanese and speaking to another Japanese person, actually said *torikku*. It's as if the kanji were added on to clarify the meaning. In fact, there are other Japanese words which could be used in the sense of "trick," but *gisō* seems appropriate in this situation.

**This is an American pilot,** responding to a radio communication.

© Kawaguchi Kaiji / *Chinmoku no Kantai*

*Rajā*
(*rajā* is written beside the kanji that would normally be read as *ryōkai*, the Japanese equivalent of "roger" in radio communications. If this pilot were Japanese, he would probably have said *ryōkai*.)
**"Roger"**

**On an American ship,** there is an announcement that a Mark 46 torpedo has begun homing in on it's target.

*Māku 46 hōmingu kaishi!*
(*hōmingu* is written beside kanji that would normally be read *jidō tsuibi*, literally "automatic pursuit.")
**"The Mark 46 has commenced homing!"**

© Kawaguchi Kaiji / *Chinmoku no Kantai*

## The many faces of *hito*

**The word *hito*** ("person/people/others") is used in a number of ways. It can be used for its vagueness when referring to a member of the opposite sex, something like the word "someone" in English. It's also used in some situations where a pronoun ("he/she/them") would probably be used in English.

© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyuaru*

*Kirei-na hito da na.*
(*hito* is written beside the kanji for *onna* = "woman." Saying *hito* instead of *onna* perhaps implies that he is looking at her more as a person and less as simply a member of the opposite sex.)
**"She's pretty, isn't she."** (PL2)

- it's interesting that *kirei* can also be used to mean "neat/clean/tidy."

**On the lookout** for a boyfriend for her daughter, this woman (Kyōko's mother from *Mezon Ikkoku*) spots a potential suitor.

© Takahashi Rumiko / *Mezon Ikkoku*

**Woman:** *Ano hito dare desu?*
(*hito* is written beside the kanji for *otoko* = "man." In this situation, *ano otoko* would sound a little blunt. The kanji is a bit of information for the reader.)
**"Who is he?"** (PL3)
**Employee:** *Kono tenisu kurabu no kōchi desu yo.*
**"That's the coach of this tennis club!"** (PL3)

- the word *dare* ("who") makes it clear that this is a question, even though she dropped the *ka* at the end.

**Meanwhile, the coach is explaining** to Kyōko about the other woman she saw him with.

© Takahashi Rumiko / *Mezon Ikkoku*

*Ano hito wa tada no yukizuri no . . . .*
(*hito* is written beside the kanji for *onna* = "woman.")
**"That was just someone passing by . . ."** (PL2)

## Ishinomori-sensei's use of *hito*

**From the series *Hotel*,** by Ishinomori Shōtarō, these scenes show *hito* being given as the reading for two different kanji compounds. The word *hito* is also used to refer to "character/personality" (for example *hito ga ii* means "good natured/kindhearted"), and there seems to be something of that implication in these uses.

© Ishinomori Shōtarō / *Hotel*

**Sekikawa:** *Moete-ru na, Mari-san!!*
**"Mari is burning up, isn't she!!"** (PL2)

**Matsuda:** *Ano hito ga moeru to kowai yo . . .*
(*hito* is written over the kanji for *josei* = "female/woman.")
**"When she gets mad, she's frightening . . .** (PL2)

- *josei* is more of an objective evaluation of her gender than *onna* might be.
- this is a figurative use of the verb *moeru* ("burn"), but the meaning is obvious.

**The guest is impressed** that the manager of the hotel (on the left) has come to the lobby to see him off.

© Ishinomori Shōtarō / *Hotel*

**Guest:** *Oyo oya — kimi hodo no hito ga, robī de o-miokuri to wa nē . . .!*
(*hito* is written over the kanji normally read as jinbutsu = "personage/character")
**"Well now — a person like you, seeing (me) off in the lobby . . .!"** (PL indeterminant)

- *kimi* is an abrupt/familiar word for "you" used almost exclusively by males. Because of his age and status (as a guest), his use of *kimi* seems quite natural — more friendly than condescending.
- ending with *to wa (nē)* implies that the preceding situation is cause for surprise.

## Slang readings

**In these examples,** the furigana readings are slang or colloquial contractions. First from Kobayashi Makoto's *What's Michael*.

**Vol. 56:** The *Hitojichi*
**The Hostage**
*"Deka Yamamura"*
(*deka* is written over the kanji for *keiji* = "{police} detective.")
**"Yamamura the Cop"**

- Yamamura is the name of the cop.

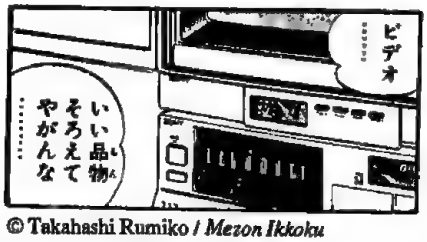
**Sound FX:** *Uuu uuu*
(wailing siren)
*Fan fan fan*
(warning sound from police car)

© Kobayashi Makoto / *What's Michael*

## Colloquial contractions

**In spoken Japanese,** the word *mono* ("thing/things/products") is frequently contracted to *mon*. In this example from *Mezon Ikkoku*, by Takahashi Rumiko, the reading *mon* is shown beside the kanji for *shinamono* ("merchandise/goods").

*Bideo . . .*
**"A video . . ."**
*Ii mon soroete-yagan na.*
**"You got some nice stuff."** (PL1)




© Takahashi Rumiko / *Mezon Ikkoku*

- soroete is from the verb soroeru = "accumulate (a complete set of)"
- *-yagan (na)* is a contraction of *-yagaru (na)*, an insulting form which is used here in a friendly way, but which requires caution.

**Another contraction** also from *Mezon Ikkoku*.

© Takahashi Rumiko / *Mezon Ikkoku*

*Mitaka n chi ni iku!?*
(*chi* is written beside the kanji for *uchi* — he just contracted *uchi* to *chi*, and *no* to *n*. The kanji makes the sentence easy to understand at a glance.)
**"You're going to Mitaka's house?"** (PL2)

- Mitaka is a family name.
- using a name this way without an honorific such as *-san* is called *yobisute*.

## A touch of old Japanese

**From *Kamui-den,*** this scene shows fishermen setting out to sea. All of the readings given as furigana are pure/original Japanese words, while the kanji compounds are more recent imports from China. Although the meanings are essentially the same, the pure/original Japanese words are certainly more appropriate in this setting. Although the word *nariwai* is not commonly used now, *iki* and *inochi* are still used in the same sense, especially by those who value tradition, such as sushi chefs.

*Iki ga inochi no nariwai de aru.*
**"It is a livelihood in which freshness is essential."** (PL2)

- *iki* is written beside the kanji for *sendo* = "freshness."
- *inochi* is written by the kanji for *seimei* = "life"
- *nariwai* is written by the kanji for *seigyō* = "livelihood."

© Shirato Sanpei / *Kamui-den*

## A reverse twist — *ateji* (当て字)

**Foreign names such as Michael** are usually written phonetically in katakana, but by picking kanji with the right sounds, it's possible to write almost any name in kanji. Kanji which are used just for their sound (to write foreign words, etc.) are called *ateji* — a combination of *ate* from the verb *ateru* ("assign/allocate to"), and *ji* ("letter/character"). Writing Michael's name in kanji is a humorous way of fitting him into this old setting.

© Kobayashi Makoto / *What's Michael*

**Woman:** *Maikeru yo / kono kataki o totte o-kure . . .*
**"Michael / please take vengeance . . ."**

**Michael:** *Unya . . .?*
**"Meow . . .?"**

- *mai* is written with the kanji for "dance," as in the *shishi mai* ("lion dance") which Michael tries (unsuccessfully) to incorporate into his revenge.

© Kobayashi Makoto / *What's Michael*

**The End**

# Takahashi Talks

*Takahashi Rumiko is one of the most popular manga artists in Japan. English translations of her manga are best sellers in the US, and she has followings in Europe and Asia. Here, she talks about her life and work as a manga artist. (From the book "Ore no Manga Michi," with permission of Shogakukan.)*

高橋留美子/新潟県出身。1957年、10月10日生まれ。A型。日本女子大在学中に小池一夫氏の劇画村塾で修業。78年「勝手なやつら」で、第2回小学館新人コミック大賞佳作に入賞しデビュー。同年「うる星やつら」連載開始。以後、「めぞん一刻」を経て現在「らんま1/2」を連載中。

Takahashi Rumiko / from Niigata prefecture. Born 10/10/1957. (Blood) Type A. While attending Tōkyō Joshi Daigaku (Tōkyō Women's Univ.), studied at Koike Kazuo's *Gekiga Sonjuku*. Debuted with *Katte-na Yatsura* in 1978 and won a grand prize in the second Shogakukan Rookie Comic Contest. *Urusei Yatsura* began running serially the same year. Since then has done *Mezon Ikkoku* and currently *Ranma 1/2* is running serially.

① 私が楽しんで描いているから、作品が面白い。まんが家が楽しまなきゃ、面白いまんがは描けないと思うんです。

② まんがは、ホントに楽しい。趣味も職業もまんがですね。描くことはもちろん、本が出来上がって自分で読んでみるところまで、全部が楽しいんです。それなりに苦労もありますが、それもまた楽しい。描けば描くほど難しくなっていく。これでいいという終りがないのも面白い。

③ 大好きなまんがだけを描いていれば生活が成り立つんですから、私はまんが家になれてホントによかったと思っています。

④ 子供の頃は、とにかく動くのが嫌い。運動神経が鈍くて、冬の寒い時に遊ぼうと言われるとムッとする内向的な子供でしたね（笑）。遊びといえば絵を描くことで、よくノートのスミに友だちや先生の似顔絵なんか描いていました。

① Because I enjoy drawing/writing them, my manga (works) are interesting. If the manga artist isn't having fun, I don't think (he/she) can draw interesting manga.

② Manga are really enjoyable. Both my hobby and my job are manga. Of course drawing/writing them (is enjoyable), but all the way through to where the book is finished and I pick it up and read it myself, it's all enjoyable. It does have its hardships, but even those are enjoyable. The more you draw/write the more difficult it becomes. It's also interesting that there is no end where you can say "this is good enough."

③ I'm able to make a living just drawing/writing my beloved manga, so I'm really glad that I was able to become a manga artist.

④ When I was a child I didn't like being active. I was un-athletic and I was an introverted child who didn't like it when someone suggested playing (outside) during the cold winter [laughs]. The only playing I did was drawing pictures, and I would often draw likenesses of friends or my teachers in the margins of my notebook.

⑤ 初めてストーリーまんがを描いたのは高校2年の時で、その最初の作品を少年マガジンへ投稿したんです。

⑥ 当時は池上（遼一）先生のファンでしたから、あの硬派な画風をマネて、ドタバタギャグを描いた（笑）。みんな細菌兵器に侵されていて、ナマはんかでは死なないという設定で、学生とサラリーマンが刀で切りあうチャンバラもののドタバタ。

⑦ こう話していても、ストーリーが明確に言えない、つまり、なっとらん作品だったんです。ひと言で言い表わせないものじゃダメなんです。ああなってこうなりましたと、結論がきちんと言えない作品はサイテイだなあと、今つくづくと思いますね。当然、落選しました。当時はショックだったな……。

⑧ なぜ少年まんが誌に投稿したかというと、私は激烈に少年まんがを描きたかったからです。読んで育ったまんがのせいだと思いますけど。少年サンデーを小学一年生ぐらいから、ずっと愛読していたんです。「男どアホウ甲子園」には入れこみましたね。ほかにも「あしたのジョー」（少年マガジン）や「柔道一直線」（少年キング）などの主人公には、ほとんど恋心みたいなものを持っていました。

⑨ まんがとは、本来〝キャラクター〟に入れこんで楽しむものじゃないかな。〝「巨人の星」の星一徹がいい！〟とか（笑）。私も〝ラムちゃんが大好きなんです〟というようなファンレターをいただくと、とてもうれしい。作者として最高の幸せですよね。

⑩ 最初の投稿が失敗して、プロになろうという夢は、もはや捨てていました。新潟で地味にOLでもやって生きていこうと思っていたんです。でも、親に〝お前のようななまけ者は、一人暮らしの大変さを知らなくてはいかん、大学は東京へ行け！〟といわれて上京することになりまして。

⑪ 大学で漫研（漫画研究会）に入ったことから、まんがを描く友だちの輪がどんどん広がりました。すごく刺激になりましたね。私は漫研に入って、はじめてマトモなまんがの描き方を知りました。それまでは、思いつくまま紙に描いていた。でも、それではいけないと。まずストーリーのラインをしっかりと考えてみる。主人公など目立たせたい人間は、前面にアップで描こう……基本的なことなんですけどね。

⑫ まんがの勉強とは、量を描く以外にないんですが、大切な

⑤ I drew/wrote my first story manga in my second year of (senior) high school, and I submitted it to *Shōnen Magajin*.

⑥ At the time I was a fan of Ikegami (Ryōichi)-sensei, so I copied his tough/macho style and drew a slapstick gag (manga) [laughs]. It was a slapstick "sword-rattler" in which everyone was attacked with biological weapons, and under the setting that no one would die in mediocrity, students and salarymen dueled each other with swords.

⑦ But even talking about it this way, I can't describe the story clearly, in other words, it wasn't coherent. Something that you can't describe in a word is no good. I now truly believe that a story that you can't neatly sum up by saying this happened and then that happened, is really the pits. Of course, the story wasn't accepted. At the time it was a shock . . .

⑧ The reason why I submitted the story to a *shōnen* (boys) manga magazine is because I had an intense desire to draw/write *shōnen* manga. I think it was because of the manga I grew up reading. I had faithfully read *Shōnen Sunday* from the time I was in about first grade. I really got into *Otoko do-Ahō Kōshien*. Also, it's like I was almost in love with the main characters in *Ashita no Joe* (*Shōnen Magajin*) and *Jūdō Ittchokusen* (*Shōnen King*).

⑨ Maybe the intrinsic nature of manga is something that yon enjoy by getting into the characters. Like "(the character) Hoshi Ittetsu in *Kyojin no Hoshi* is great!" [laughs]. It makes me really happy too when I get fan letters saying things like "I just love Lum." This is the greatest happiness for an author.

⑩ My first submission flopped, and I pretty much gave up on my dream of becoming a pro. I thonght I would just live a simple life as an OL or something in Niigata. But, my parents said, "A lazy person like you must learn the difficulty of living alone. Go to Tōkyō for university!" and so I wound up going to Tōkyō.

⑪ At the university, through entering the *Manken* (*Manga Kenkyū-kai*) my circle of manga-writing friends quickly grew. This was a tremendous stimulus. After entering *Manken* I learned for the first time how to create a decent manga. Until that time, I had been putting things down on paper just as they came to my head. But (I realized that) that wouldn't do. First off, you give careful thought to the story line. You have to draw the characters like the hero, who you want to stand out, close up in the foreground . . . these are pretty basic things.

⑫ The only way to study manga is to draw a lot, but the important thing is to draw a lot of

ことは、描きたいものをたくさん描き、それを必ず人に見せて意見を聞くこと。つまり、〝人にどうやってわかってもらうか〟を研究する。どんなに面白いことでも理解してもらえなければ意味がない。エンターテイメントとは、わかりやすいことだと思うんです。

⑬ 劇画村塾の講義は、今にして思うと高度なことばかりでしたね。たとえば、キャラの立て方とか。私も意味がわからなかったんですが、早い話が主人公を目立たせるための演出ですね。これは、プロになった今でも苦労してます。キャラクターが気取って登場してくるようじゃ面白くないんです。最初からその人物が本性を見せてしまうようなエピソードを与えてやらないとダメ。

⑭ 「うる星やつら」の第1回は、〝諸星あたるは運が悪いヤツですよ〟というところから始めようとした。でも、そうすると、どうしても客観的な描写になって読者を引き込めない。何回も描き直した結果、あたるをグッとアップにして、しのぶにビンタされている絵で始めた。これで、はじめて、あたるのキャラが立ったわけです。

⑮ 「めぞん一刻」の連載1回目は、顔見せみたいなものだったから、意外と悩まないですんだんだけど、「らんま1/2」がまた大変でした。乱馬というヤツは、ものすごく気取って出てくるんですよ。〝だめだこりゃ、だめだこりゃ〟と何回も描き直した結果、パンダに追われて必死に走ってくるというファーストシーンを考えついて〝よし、これだ！〟と。

⑯ 印象的な登場の仕方が決まったら、次はとにかく名前を連呼させる。本人も名乗りまくる。まわりも〝あいつは何々だっ！〟と呼び続ける。

⑰ 読者に名前をしっかり覚えてもらってはじめて、キャラクターが立ったと言えるんじゃないかな。こういったことは、劇画村塾ですでに小池(一夫)先生が講義されてたことなんです。でも、当時はよくわからなくて、今ごろ、〝そうか、そういう意味だったのか〟と言ってる（笑）。

⑯ 劇画村塾で、小池先生にショートストーリーを見ていただいたら、〝プロになれると思うよ〟と。感動でしたね。で、調子に乗って〝デビューだァ！〟と友だちに吹きまくった（笑）。でも、現実は甘くなくて、なかなかデビューできない。

⑲ こりゃ、みっともないと、大学2年の春休みに「勝手なやつら」という「うる星やつら」の原型のような作品を、小学館

what you want to draw, and be sure to show it to other people and ask for their opinion. In other words, you have to research "how to get things across to other people." No matter how interesting something may be, if other people don't understand it, there's no point. I think (the essence of) entertainment is being easy to understand.

⑬ Thinking about it now, the lectures at *Gekiga Sonjuku* were all about very advanced things. Character development, for example. I didn't really understand it, but in a word, it was dramatization to make the central character stand out. This is difficult for me even now that I've become a pro. It's not interesting to have the character appear in a pretentious manner. You have to present an episode where the character shows his true nature from the beginning.

⑭ In the first episode of *Urusei Yatsura* I tried to start with "Moroboshi Ataru is a guy with bad luck." But doing it that way, it always turned out as an objective portrayal, and it didn't grab the reader. After redrawing it several times, I began it with a tight close-up of Ataru being slapped by Shinobu. For the first time, Ataru's character was established.

⑮ In the first installment of *Mezon Ikkoku* it was like I was just showing their faces, so I had unexpectedly little trouble there, but then *Ranma 1/2* was another tough one. This guy Ranma appears in a very pretentious manner. "This won't do, this won't do" (I said), and redrew it over and over until finally I thought of an opening scene with him running for his life being chased by a panda, and (I thought) "OK, this is it!"

⑯ After deciding on a memorable way (for the characters) to appear, the next thing to do is to use the names over and over. The character says his own name. The surrounding characters keep referring to him by name, like "That's so-and-so."

⑰ Maybe you can say that when the readers remember the characters' names, they are (for the first time) developed. This is the sort of thing that Koike (Kazuo)-sensei had lectured on at *Gekiga Sonjuku*. But at the time I didn't really understand it, and only now am I saying "Oh, so that's what he meant." [laughs].

⑱ At *Gekiga Sonjuku*, when Koike-sensei was kind enough to look at one of my short stories, he said "I think you can turn pro." What a charge that was. I got so excited and ran around to all my friends spouting "It's my debut!" [langhs]. But reality was not so "sweet"/indulgent, and I couldn't seem to make my debut.

⑲ Feeling embarrassed, during the spring break in my sophomore year of college I sent something called *Katte-na Yatsura*, which was like a prototype of *Urusei Yatsura*, to the Shogakukan Rookie Comic Contest.

新人コミック大賞に投稿したんです。

⑳ それが佳作に入って少年サンデーでデビューすることになった。うれしかったです。ホントに。

㉑ 掲載号が発売されたのは6月。発売日の天気はまあまあ。中野のアパートを朝早く出て、駅前で少年サンデーを買った。こわきにかかえて大学へ行ったら、漫研のみんなが少年サンデーを持っていて。それがまた、涙が出るほどうれしかった……。

㉒ 初めてファンレターもいただきました。顔も見たこともない人が、私のまんがに感激して手紙をくれる。これは、感動でした。ああいうことがあると、ホントにまんが家はやめられませんね。

㉓ デビュー作が読者の方からとってもいい反応をいただいて、1か月ぐらいで"連載!"と言い渡されたわけで、なんかとっても運が良かったみたいです。

㉔ 「うる星やつら」は、子供の頃から描いてみたかったものを、ぶちまけた作品でしたね。空を飛べたらいいなあ……と、あと先考えないで思っちゃうところが私にはあって。空を飛べるなら、地球の子じゃないな、よその子だなと。そんな想像からラムとカミナリさまのイメージがつながったんです。デビューしても、私は割となまいきなガキだったから(笑)、自分の作品が当たらないわけがない！と、思い込んでた。根拠のない信念があった。幸いヒットしましたけど(笑)。それで今までやってこられたようなもので(笑)。

㉕ でも、この思い込みは、プロでやっていく以上必要不可欠なものだとおもいますね。

㉕ 毎日の生活は、バラバラですが、起きるのは午後が多いですね。食事はだいたい外食。キッチンに立って料理を作るのは年に一度くらいかな。

㉗ 私はまんがと結婚したようなもので、いつもまんがのことばかり考えているんです。編集者と打ち合わせをすると、1日か2日は、机の前に座ってボーッとしている。でも、頭の中では、打ち合わせしたネタをどう描くかを、えんえんと考え続けているわけですけど。そして、実際に手を動かし始めたら半日ほどでコンテが完成します。

㉘ 私はネームも絵も入れた完璧なコンテを作らないと気がすまない。というより、描くて描けないんです。ストーリーの粗筋が決まっても、まずオープニングで考え込んじゃいますね。

⑳ It placed in the contest and was to be debuted in *Shōnen Sunday*. I was so happy, really.

㉑ The issue that carried it was put on sale in June. The weather on the day it hit the newsstands was so-so.

I left my apartment in Nakano early in the morning and bought *Shōnen Sunday* in front of the station. Carrying it under my arm, I went to school, and everyone from *Manken* had *Shōnen Sunday*. Again, I was so happy I cried.

㉒ I also got my first fan letter. Someone whose face I'd never even seen was moved by my manga and sent me a letter. This had quite an effect on me. Once something like that happens, you really can't quit being a manga artist.

㉑ My debut manga got a very good response from readers, and in about a month the word came that it would be "serialized" — it seems like I was very lucky.

㉔ *Urusei Yatsura* was a work in which I poured out things I had wanted to draw/write since I was a child. "It would be great if I could fly through the sky" . . . there is a part of me that thinks in an indiscriminate manner. I thought, if you could fly then you wouldn't be from Earth, you'd be from somewhere else. That kind of imagination/fancy lead to the image of Lum and Kaminari-sama. Even after making my debut I was something of a smart-aleck kid [laughs], I was convinced there was no way my stories wouldn't be popular. I had a blind faith. Fortunately, it became a hit, though [laughs]. And that (blind faith) is how I've managed to go on until now [laughs].

㉕ But I think conviction like that is absolutely essential to working as a pro.

㉖ There is no pattern to my everyday life, but I usually get up after noon. I usually eat out. I stand in the kitchen and cook a meal maybe once a year.

㉗ It's like I'm married to manga, and manga is all I ever think about. After I've talked over (a story idea) with an editor, for a day or two I sit in front of my desk, spaced out. But inside my head I'm thinking hard about how to draw the story idea we discussed. Then, when I finally begin to actually work, the script/outline is completed in about half a day.

㉘ I'm not satisfied unless I make a complete story outline with names and drawings. Or rather I should say, I'm afraid to draw/write (any other way). Even after I've decided on the basic story line, I think hard about the opening.

㉙ 最初の見開き一発で、完全に読者を引き込んでしまう画面を作んなきゃいけないんだけど、そのコマの割り方で悩んじゃう。セリフが多いのはダメ、主人公が目立ってなきゃダメ……とにかく、毎回毎回これには苦労してます。

㉚ 私の体験からいって、まんが家になくてはならない資質は、なんといっても忍耐力ですね。まんがは、机の前に座って考え続けるところから始まる。これがやれなかったら、プロにはなれない。

㉛ コンテができない場合、生理的に苦しくなっちゃう時もあります。胃が痛い、胸が苦しい、冷汗が出る……これをちゃんとはね返すだけの強い体というのも、なくてはなりません。

㉜ ひとつのヒットを出せば、お金持ちになれるからとまんが家を志望するのはいいんですが、まんが家としてデビューするよりも、まんが家を続けていくことの方が、大変なんです。読者に読んでもらえる上質な作品を描き続けるためには相当の努力を必要としますからね。

㉝ キャラクターのネーミングは、とっても重要ですけど、かなりいいかげんだったりしますね。ラムは安直にアグネス・ラムですし、江川投手の弟さんの名前が、あたるだという話を聞いて"うんそれはいいな！"と決めてしまったり（笑）。

㉞ むこうから名乗ってくる人もいます。時計台のあるアパートの管理人だから、私は音無響子です、とか。乱馬は、いつになく悩んだんですが、"快刀乱麻"と言う言葉が浮かんで、語呂がいいし、これでいこうとなったわけです。

㉟ 「うる星やつら」は1回の読み切り小噺を8年間で3百話以上も続けたわけで、パターンにはまらないようにと、苦労しましたね。

㉟ ギャグにはパターンがあって、連載が進むにつれて、読者も私もそのパターンに慣れてくるんです。ここで笑わせて、ここでオチをつければいいじゃん、と自分で読めてくると、面白いと思えなくなってくる。今度は、そのパターンをはずすことに努力と忍耐をそそがなければならない。みんなはここで笑うと思うだろう、そうではない、あっちで笑うんだぜと、どんどん作っていかなくちゃいけないんです。

㊲ 「めぞん一刻」は、比較的描きやすかったですね。私自身の性格が響子さんと五代君を足して二つに割ったようなところがありますから。優柔不断だったり、わがままだったり（笑）。

㉙ You have to create a scene that will completely draw in the reader from the very first glance, but I always agonize over the proportions of that frame. You can't have a lot of dialog, the main character has to stand out . . . at any rate, I struggle with this every time.

㉚ From my experience, the quality that a manga artist has to have is, more than anything else, perseverance. Manga begin with sitting in front of your desk and thinking. If you can't do this then you can't become a pro.

㉛ When I can't come up with a story line, I sometimes suffer physically. My stomach aches, my chest feels tight, I break out in a cold sweat . . .You have to have a body strong enough to throw these things off.

㉜ It's OK to aspire to be a manga artist because you can become rich if you make one hit, but it's harder to continue being a manga artist than to debut as a manga artist. That's because it takes a tremendous effort to continue drawing/writing high-quality stories which your audience will read.

㉝ The naming of characters is very important, but it's sometimes pretty haphazard. Lum is simply (singer) Agnes Lum, and I do things like when I heard that (pitcher) Egawa's younger brother's name was Ataru, I decided, "Yeah, that's good!" [laughs].

㉞ There are also characters who name themselves. Like, I'm the manager of an apartment with a clock tower, so I'm Otonashi Kyōko. I had an unusually hard time with Ranma, but the phrase "*Kaitō ranma*" [giving a ready solution to a difficult problem] came to mind, and it had a good ring to it, so I decided to go with that.

㉟ Since in eight years I've written over 300 complete-in-one-installment stories for *Urusei Yatsura*, I took a lot of pains to keep it from getting stuck in a pattern.

㊱ There's a pattern to the gags, and as the series goes on both the readers and I become used to that pattern. When you can tell that here's where I make them laugh and here's a good place for the punchline, it doesn't seem interesting anymore. So after that, you need to make an effort and be persistent in getting away from that pattern. I have to keep on creating situations, like where everyone thinks they are going to laugh, saying "No, you're going to laugh there (somewhere else)."

㊲ *Mezon Ikkoku* was relatively easy to draw/write. That's because my own personality is in some ways like you added Kyōko and Godai together and divided by two. Sometimes I'm indecisive and sometimes I'm selfish [laughs].

㊳ 「らんま1/2」については、男が女に変身するアイデアを、ずっと以前から考えていたんです。だから、乱馬が男になったり、女になったりという設定も、素直に出てきた。ただ、そのきっかけのお湯と水がなかなか出てこなかったですね。

㊴ 男になっても、女になっても一目で乱馬だとわかるようにと、キャラクターデザインの時におさげが出てきた。おさげが似合う服装といえば、これは中華風だな、それじゃ拳法を使うだろう……という具合に固まっていきましたね。

㊵ 連載が始まってみると、ヒロインであるあかねという女の子の気持ちがイマイチわからない。描きづらい。どうやら髪形に原因があるらしいということに気がついて、〝ええい、切ってしまえ！〟と、あかねの髪をバッサリやってしまった。それでやっと、納得できました。

㊶ 私は、ハッピーということが大切だと思っています。読み終わった後、気持ちがいいというまんがを絶対に描き続けていきたい。ハッピーエンドを描き続けていきたいんです。読者のみなさんには、何も考えないで素直に私のまんがを受けとってもらいたい。〝アッハッハ〟と、楽しんで読んでいただけば、私はホントにうれしいんです。

㊷ なんてったって、まんがは地上最大の娯楽ですからね（笑）。

㊳ With *Ranma 1/2*, I had been thinking about the idea of a man who turned into a woman from some time before. So the idea of Ranma going from being a man to a woman and back came smoothly. But the triggers of hot and cold water were harder to come up with.

㊴ In order to make Ranma recognizable at a glance whether as a man or a woman, when I was designing the characters, the idea of a pigtail came up. The clothing that would go well with a pigtail, that would be Chinese-style, so then he probably uses martial arts . . . that's how he took shape/solidified.

㊵ Once the serialization was started, I couldn't quite understand the feelings/mood of the girl named Akane, who was the heroine. She was hard to draw. I realized that the reason for this seemed to be in her hairstyle, so it was "Eeh, cut it off!" and I lopped off Akane's hair. With that, I was finally satisfied.

㊶ I think that happiness is important. I definitely want to keep on drawing/writing manga that leave a good feeling after you read them. I want to keep drawing/writing happy endings. I want all my readers to accept my stories smoothly without thinking about anything. If they can enjoy reading them with a (hearty laugh) "A ha ha," then I'm really happy.

㊷ No matter what you say, manga are the greatest amusement/entertainment in the world [laughs].

**The two faces of Ranma:** The pigtail helps maintain this character's identity, even through gender changes.

The Japanese text above is from the book *Ore no Manga Michi* ("My Manga Career/Art"), by Negishi Yasuo, Shogakukan, 1989, Tokyo. This book is a series of "interviews" with various manga artists, including Ishinomori Shōtarō, Chiba Tetsuya, Kobayashi Makoto, Koike Kazuo, Ikegami Ryōichi, and several others. We reformatted the text horizontally and added furigana. Permission to publish this material in MANGAJIN was arranged through Shogakukan and Viz Communications.

1

**Narration:** *Obatarian wa shin'ya terebi o miru.*
**Obatarian watches late-night TV.** (PL2)
**Sound FX:** *Dogyun dogyun ban ban*
(sounds of gunfire)
**N. Solo:** *Iku zo, Iriya.*
**"Here we go, Illya."** (PL2-1)

- *shin'ya* (literally "deep night") means "late night."
- *ban ban* is pretty close to "bang bang," but *dogyun* is a ricochet sound.
- *zo* is a rough masculine emphatic ending and could be considered as PL1.
- the program seems to be "The Man From U.N.C.L.E." Napoleon Solo is speaking to Illya.

2

**Husband:** *Suman ga iyahon tsukatte kuren ka. Ashita kaisha ga . . .*
**"Sorry, but won't you use the earphone? {I go to} work tomorrow . . ."** (PL2)
**Sound FX:** *Ban ban*
**Bang bang**

- *suman* is an abrupt masculine form of *sumanai*, the plain/abrupt (PL2) version of *sumimasen* ("I'm sorry/excuse me/thank you" cf. *Basic Japanese*, Vol. 1, No. 2)
- *iyahon* is "earphone" transliterated into katakana.
- *tsukatte* is from the verb *tsukau* ("use").
- *kuren* is an abrupt masculine form of *kurenai*, the negative of the verb *kureru* = "give to/do for (me)." *Kureru* is used for giving/doing among peers or from a subordinate to a superior.
- *ashita* = "tomorrow"
- *kaisha* literally means "company/corporation," but for example, *kaisha ni iku* is used like "go to work."
- the implied completion of *ashita kaisha ga . . .* might be: *ashita kaisha ga {aru}* = "{there is/I have} work tomorrow," or, *ashita kaisha ga {hayai}* = "tomorrow work is {early} → I have to get up early tomorrow to go to work."

3

**Sound FX:** *Gyu gyu*
(tight squeezing effect of putting in earphones)

4

**Sound FX:** *Dogyun dogyun*
(sound of ricocheting pistol shot)

1

**Housewife:** *Nengan no ikko-date ga kaemashite . . .*
**"We were able to buy the house we'd been wanting for so long . . .** (PL3-4)
*Dōzo mina-san de asobi ni irashite ne.*
**"Please, everyone come to see us."** (PL4-3)
**Truck:** *Hikkoshi sentā*
**Moving Center**

- *nengan* = "heart's desire/deeply held wish"
- *ikko* (written with the kanji for "one door") means "one house," and *date (tate)* is from the verb *tateru* ("build").
- *ikko-date* is a "single-family/detached house."
- *kaemashite* is from the verb *kaeru* ("can buy," the potential form of *kau* = "buy"). This *-mashite* form is a PL3 version of the *-te* form (*kaete*). The dots after *kaemashite . . .* show that he has ended the sentence
- *mina-san de* literally means "as all of you → as a group"
- *irashite (ne)* is an informal feminine version of *irasshatte*, from the verb *irassharu* (honorific word for "go/come/be"). Using the *-te* form this way (without *kudasai*) is like a gentle/polite command.

2

**Obatarian 2:** *Dare ga iku mon desu ka.*
**"Who would go {to see her}?"** (PL3)
**Obatarian 1:** *Hen*
**"Pshaw!"**
**Sound FX:** *Bū*
(sound of truck pulling away)

- *dare ga iku* = "who would go"
- *mon* is a contraction of *mono*, used in this way to describe a general situation or the way things are.

3

**Narration:** *Sū-ka-getsu go . . .*
**Several months later . . .**
**Obatarian 2:** *Mā, rōn ga kogetsuite-ru n desu tte!?*
**"My, you say their loan went bad!?"** (PL3)

- the counter *ka* is used with months (*san-ka-getsu* = "three months," *nan-ka-getsu* = "how many months," etc.)
- *kogetsuite-(i)ru* is from the verb *kogetsuku* = "scorch & stick {to the bottom of a pan}." Used with *rōn* ("loan") as the subject, it's generally translated as "{the loan} has become uncollectable/unrecoverable."

4

**Obatarians:** *Ichi-do asobi ni ikimashō ka.*
**"Shall we go visit her some time?"** (PL3)

- *asobi* is from the verb *asobu* which corresponds pretty closely with the English "play," but *asobi ni iku* means "go on a social {esp. as opposed to business} call."

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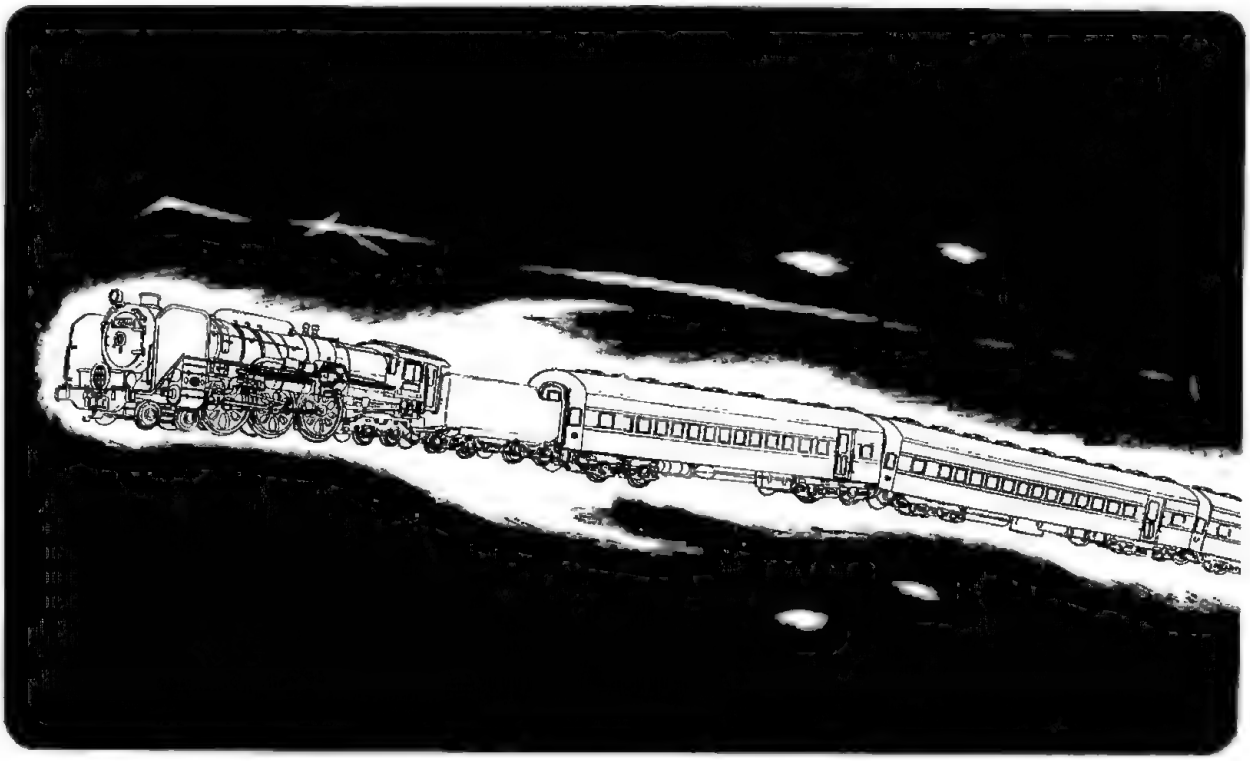
# 銀河鉄道999

# *GINGA TETSUDŌ 999*

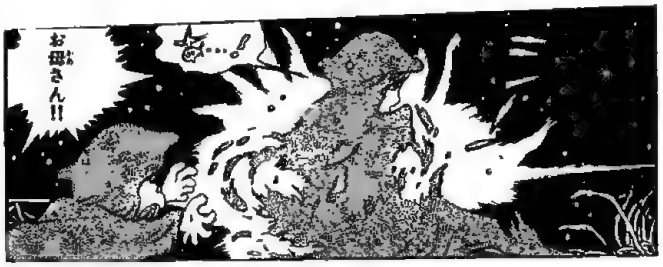
# GALAXY EXPRESS 999

松本零士 *by Matsumoto Reiji*



## The story so far:

**On a cold winter night** in the distant future, outside the Megalopolis Tōkyō, Tetsurō and his mother are watching a spaceship land, when they are attacked by a pair of mechanical men who are out hunting humans. His mother is shot, and as she lies dying (before being carried off as a trophy), she tells Tetsurō about the Galaxy Express 999 which will take him to a star where anyone can get a mechanical body, and thus become almost immortal.




**Tetsurō sets out** through the snow, trying to get to Megalopolis Tōkyō, but his human body succumbs to the cold.

**He is rescued** by a beautiful and mysterious woman named Mēteru, who offers him a free lifetime pass on the Galaxy Express 999, on the condition that he take her along. Tetsurō accepts, but on the condition that he be allowed to seek revenge on Count Kikai, the mechanical man who shot his mother. As we left Tetsurō last time, he was setting out for the Count's house with an automatic laser rifle tucked under his arm.

見てくれ、今日のえものだ!!
こうしてかざるとまたいちだんとすばらしいじゃないか!!
1
おめでとう伯爵!めったに手に入らないものをしとめられましたな!!
運がよかった!!
2
ていねいに皮をはいではく製にしたから傷ひとつない。
お金じゃ買えないよ、これは!!
3
お母さん……
!!
4

1

**Count Kikai:** *Mite kure, kyō no emono da!!*
**"Look, it's today's trophy."** (PL2)
*Kōshite kazaru to mata ichidan to subarashii ja nai ka!!*
**"When it's displayed this way isn't it even more lovely!!"** (PL2)

- *kure* is an informal/abrupt equivalent of *kudasai.*
- *emono* refers to something that was shot, caught or captured in a hunt or chase.
- *kōshite* is a combination of *kō* ("in this way") and *shite*, from the verb *suru* ("do").
- *kazaru* = "put on display/decorate"
- after a verb, the particle *to* gives a conditional "if/when" meaning.
- *mata* = "again/repeatedly" • *ichidan* = "one step/one grade," and *ichidan to* = "all the more."

2

**Friend:** *Omedetō Hakushaku! Metta ni te ni hairanai mono o shitomeraremashita na!!*
**"Congratulations Count! You bagged something one rarely gets!!"** (PL3)
**Count Kikai:** *Un ga yokatta!!*
**"I was lucky!!"** (PL2)

- *te ni hairanai* is the plain negative of *te ni hairu* = "come into one's possession/{hand}." (cf. frame 14, *te ni ireru*)
- *metta ni* (with a negative verb) means "rarely/seldom."
- *shitomeraremashita* is from the verb *shitomeru* ("shoot down/bag"). The *-mashito* ending is ordinary polite (PL3) speech, but using the passive form (*shitomeraremashita* instead of *shitomemashita*) is considered more polite (honorific).
- *un* = "luck/fortune"
- *yokatta* is the plain/abrupt past of the adjective *ii/yoi* ("good"), so *un ga yokatta* means "(my) luck was good."

3

**Count Kikai:** *Teinei ni kawa o haide hakusei ni shita kara, kizu hitotsu nai.*
**"We skinned and mounted it carefully, so there is not a single blemish/flaw."** (PL2)
*Okane ja kaenai yo, kore wa!!*
**"You couldn't buy this with money!!"** (PL2)

- *teinei ni* = "with great care/scrupulously." (It's interesting that *teinei ni* can also mean "politely/courteously.")
- *kawa* = "skin (of an animal)." Human skin is usually referred to as *hada.*
- *haide* is from the verb *hagu* ("tear off/strip off"), so *kawa o hagu* means "skin (an animal)."
- *hakusei* = "stuffing/mounting" • *hakusei ni suru* = "stuff/mount"
- *kizu* = "blemish/flaw," or "injury/cut/wound"
- *okane ja . . .* is a contraction of *okane de wa . . .*
- *kaenai* is the plain/abrupt negative of the verb *kaeru* ("can buy"), which is formed from the verb *kau* ("kau").

4

**Tetsurō:** *Okāsan . . .*
**"Mother . . ."**

5
なんだ、おまえは!?
お母さん!!
6
死ねっ、機械伯爵め!!
7
お母さん!!
8

5

**Count Kikai**: *Nan da, omae wa!?*
**"What are you?"** (PL2-1)

- *nan da* is an abrupt way of asking "What?" In fact, the tone of using *nan da* toward a person is so rough that this sentence could be translated as "Who the hell are you?"
- *omae* is a rough/masculine word for "you." Although *omae* can be used in a friendly way between (male) equals, its use here is obviously condescending/insulting.
- this is another example of "inverted syntax," i.e., the normal word order would be *Omae wa nan da?*

6

**Tetsurō**: *Okāsan!!*
**"Mother!!"**

7

**Tetsurō**: *Shine, Kikai Hakushaku-me!!*
**"Die, Count Kikai, you SOB!!"** (PL1)
**Sound FX**: *Bi buwaooōn*
(sound of automatic weapon)
**Sound FX**: *Zu zu zu*
(a laser-like sound)

- *shine* is the abrupt command form of *shinu* ("die").
- putting *-me* on the end of a noun is like saying "You . . ." with an insulting tone.

6

**Tetsurō**: *Okāsan!!*
**"Mother!!"**

9
おのれ!
ま…
まってくれ、
脳だけは
撃たないで
くれ!!
体は
どうなっても
いいけど
脳だけは
やめてくれ……
10
そうでないと
修理が
できなくなる…
ほんとうに死んで
しまうよ!!
11

10

**Tetsurō:** *Onore!*
**"You (SOB)!"** (PL2)
**Count Kikai:** *Ma . . . matte kure, nō dake wa utanaide kure!!*
**"Wa . . . wait, just don't shoot my brain!!"** (PL2)
*Karada wa dō natte mo ii kedo, nō dake wa yamete kure . . .*
**"It doesn't matter what happens to my body, but just lay off the brain."** (PL2)

- *onore* can mean "I/me," or with an insulting tone "you (SOB)." (*cf.* frame 35 *Oyuki*)
- *nō* = "brain" • *nō dake* = "brain only/just (my) brain"
- *utanaide* is from the verb *utsu* ("shoot")
- *kure* is an abrupt/informal equivalent of *kudasai.*
- *dō* = "in what way/how" • *natte* is from the verb *naru* = "become/develop," and *dō natte mo ii* means "does not matter what happens."
- *yamete* is from the verb *yameru* = "stop/desist from"

11

**Count Kikai:** *Sō de nai to shūri ga dekinaku naru . . . hontō ni shinde shimau yo!!*
**"Otherwise I'll become unrepairable . . . I'll really die!!"**

- *sō de nai* = "(it is) not so," and the particle *to* after an adjective or verb gives an "if/when" meaning, so *sō de nai to* literally means "if it is not so" → "if you do not (lay off my brain)."
- *shūri* = "repair (work)" • *shūri ga dekinai* = "can not repair," and . . . *dekinaku naru* means "become unable to . . ."
- *shinde* is from the verb *shinu* = "die." • *shinde shimau* is more emphatic and *shimau* implies regret as well as having something of its literal sense of "completely."

12
悪魔どもめ!!
見てろ!
ぼくが機械の体を
手に入れて帰ったら、
強い機械の体を
もって帰ったら
……
13
14
地球の
機械人間どもを
みな殺しにして
やるからな!!
お母さん……
見てくれ、
パスだよ!!
ぼくは
銀河鉄道に
乗るよ!
15
さよなら…
お母さん!!
17
銀河超特急
999に乗って
機械の体を
タダでくれる星へ
行ってくるよ!!
16
18

13

**Sound FX:** *Guē!*
(sound of his scream/groan)

14

**Tetsurō:** *Akumadomo-me!! Mite-ro! Boku ga kikai no karada o te ni irete kaettara, tsuyoi kikai no karada o motte kaettara . . .*
**"You fiends!! (Wait and) see! When I get a mechanical body and come back, when I come back with a strong mechanical body . . ."** (PL1-2)

- *akuma* = "demon/fiend," and *-domo* makes it plural. • *-domo* is humble when used about members of your group, and condescending/insulting when used about others.
- *mite-(i)ro* is an abrupt command form of *mite-(i)ru*, a "progressive" form of *miru* = "see/look," so *mite-(i)ro* literally means something like "be watching/be looking."
- *te ni irete* is from *te ni ireru* = "acquire/get." (*cf.* frame 2, *te ni hairu*)
- *kaettara* is from the verb *kaeru* = "return/come back." • *-ra* added to the plain past form of a verb gives a conditional "if/when" meaning.
- *motte* is from the verb *motsu* = "hold/have possession of."

**Tetsurō:** *Chikyū no kikai ningen-domo o mina-goroshi ni shite yaru kara na!!*
**"I'll kill every one of the mechanical humans on earth!!"** (PL2-1)

- *chikyū* = "earth/the world"
- *domo* is used to make *ningen* ("human being") plural. As noted in the first sentence of this frame, *domo* is a condescending/insulting way of making a plural form.
- *mina* = "everyone/all," and *goroshi* is a combining form of *koroshi*, from the verb *korosu* ("kill"), so *mina-goroshi* means "extermination/wholesale murder." The verb form is made by adding *suru* → *mina-goroshi ni suru* ("exterminate/kill to the last person").
- the verb *yaru* is generally nsed to refer to giving or doing something for a child, animal, or someone of inferior social rank. It's used here with a sense of determination or resolve as well.

15

**Tetsurō:** *Okāsan . . . mite kure, pasu da yo!!*
**"Mother . . . look, it's a pass!!"** (PL2)
*Boku wa Ginga Tetsudō ni noru yo!*
**"I'm going to ride on the Galaxy Express!"** (PL2)

- as we noted in the intro last issue, *Ginga Tetsudō* is literally "Milky Way Railroad," but we decided to stick with the title of the English version already popular in the US.
- *boku* is an informal word for "I/me" used by males, especially boys and younger men.

15

**Tetsurō:** *Ginga Chō-Tokkyū surī-nain-gō ni notte kikai no karada o tada de kureru hoshi e itte kuru yo!!*
**"I'm getting on the Galaxy Super-Express 999 and making a trip to the planet where they give yon a mechanical body for free!!"** (PL2)

- *tokkyū* means "express," and the prefix *chō-* means "super-/extremely." The names *Ginga Tokkyū* and *Ginga Chō-Tokkyū* are used interchangeably in this story.
- the reading given in katakana beside the numbers 999 is *surī-nain* ("three nine").
- *kikai no karada o tada de kureru* = "give (you) a mechanical body for free." This entire clause modifies *hoshi* ("star/planet").
- *itte kuru* is a combination of *itte* (from *iku* = "go") and *kuru* ("come"), so *itte kuru* means "go and come (back)" → "make a trip."

*(continued on following page)*

19
気がすんだ？
20
じゃ、行きましょう…
21

*(continued from previous page)*

17

**Tetsurō:** *Sayonara . . . Okāsan!!*
**"Good bye . . . Mother!!"**

18

**Sound FX:** *Bōn*
(sound of gasoline/oil bursting into flames)

19

**Sound FX:** *Bari bari*
(crackling sound of fire)
*Guō*
(roaring sound)

20

**Mēteru:** *Ki ga sunda?*
**"Are you satisfied?"** (PL2)

- *ki* can mean "heart/mind/spirit," or "feelings."
- *sunda* is the plain past form of *sumu* ("end/come to a conclusion/be settled")

21

**Mēteru:** *Ja, ikimashō . . .*
**"Then, let's go . . ."** (PL3)

- *ja* is a contraction of *de wa.*

返すよ。
22
いいわ、
それは
あなたに
あげるわ。
23
先は長いのよ、
いろいろな
ことがあるわ
きっと……
それがないと
身が守れないわ。
24
機械の体を
もらうまでは
今の体は
たいせつよ。
25
コースガイド
コースガイド、
午前0時発
銀河特急999
ゴ乗車ノ方ハ
オ急ギクダサイ、
列車ノ出発ハ
……
定刻通リ
……
26
よく
この景色を
見ておく
のね。
27
今度ここへ
もどって来て
この景色を
見る時の
あなたは
……
機械の目に
なっているん
だから……
28
メガロポリス
宇宙
ステー
ション
へ!!

22

**Tetsurō:** *Kaesu yo.*
**"I'll give this back (to you)."** (PL2)
**Mēteru:** *Ii wa, sore wa anata ni ageru wa.*
**"That's all right, I give that to you."** (PL2-fem)

- the use of *wa* after *ii*, and at the end of the entire sentence make this feminine speech.

23

**Mēteru:** *Saki wa nagai no yo, iroiro-na koto ga aru wa, kitto . . .*
**"We have a long way to go, various things will happen, for sure . . ."** (PL2)
*Sore ga nai to mi ga mamorenai wa.*
**"If you don't have that you won't be able to protect yourself."** (PL2)

- *saki* can refer to the physical "tip/point," but it's also used in a figurative sense to mean "the future/what's ahead." So, *saki wa nagai* means literally "the future is long."
- *nai* (in *sore ga nai*) is used to indicate (non-)possession. *Sore ga nai* could simply mean "that does not exist/is not here," but in this case the meaning is "you don't have that." The particle *to* used after an adjective or verb gives a conditional "if/when" meaning.
- *mamorenai* ("can not protect") is the plain/abrupt negative of *mamoreru* ("can protect"), a "potential" form of the verb *mamoru* ("protect").
- *mi* means "one's self" especially the physical self. The standard particle usage is *mi o mamoru*, but with this "potential form" (*mamoreru*), *ga* sounds more natural.

24

**Mēteru:** *Kikai no karada o morau made wa, ima no karada wa taisetsu yo.*
**"Until you get a mechanical body, your present body is precious."** (PL2)

- *morau* = "receive (from an equal or inferior)"
- *ima* = "now/the present" • *ima no karada* = "your present body/the body you have now"

24

**Radio:** *Kōsu gaido, kōsu gaido, gozen reiji hatsu Ginga Tokkyū surī-nain ni go-jōsha no kata wa o-isogi kudasai. Ressha no shuppatsu wa teikoku-dōri.*
**"Course Guide. Course Guide, passengers boarding the Galaxy Express 999 departing at midnight (0 O'clock AM) please hurry. Departure of this train is as scheduled."** (PL3-2)

- *Kōsu gaido* is the English "course guide" transliterated into katakana.
- *gozen* = "morning/AM" • *reiji* = "zero o'clock/midnight"
- *go-jōsha no kata* = polite announcement Japanese for "passengers/people boarding."
- *o-isogi kudasai* = "please hurry," from the verb *isogu* = "hurry."

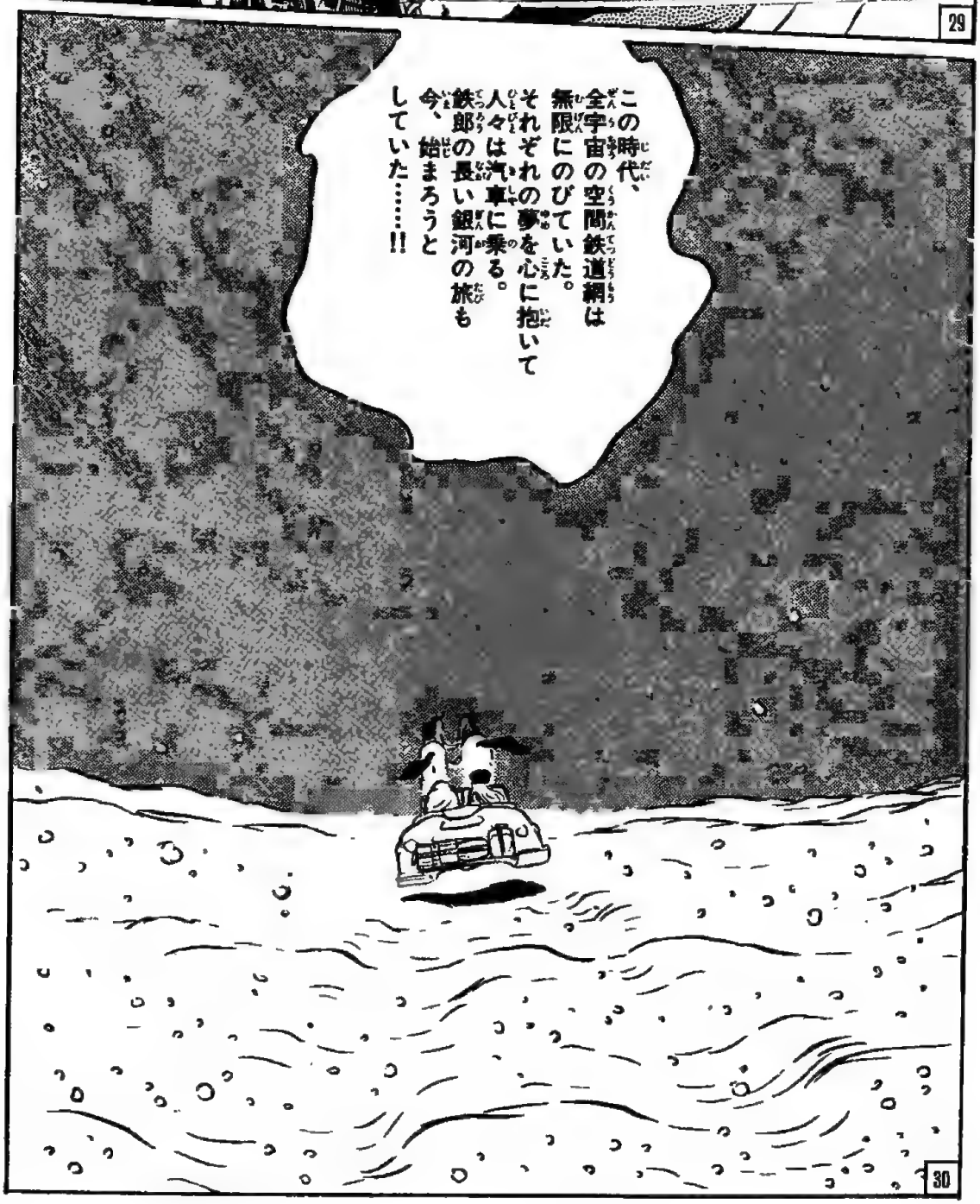
24

**Mēteru:** *Yoku kono keshiki o mite oku no ne.*
**"Take a good look at this scenery."** (PL2)

- *oku*, when used in combination with another verb (*mite*, from *miru* = "look"), means doing something beforehand, in advance, or while there is still time.
- *no ne* after the final verb is not really a "command" form. This sentence is actually a statement — "(You)'ll take a good look . . ." — but the context and her intonation would make the meaning clear.

*(continued on following page)*

へんだなあ、
メーテルは
お母さんによく
似ている……
どういうこと
なんだろうか、
これは…？
29


この時代、
全宇宙の空間鉄道網は
無限にのびていた。
それぞれの夢を心に抱いて
人々は汽車に乗る。
鉄郎の長い銀河の旅も
今、始まろうと
していた……!!
30

*(continued from previous page)*

27

**Mēteru:** *Kondo koko e modotte kite, kono keshiki o miru toki no anata wa kikai no me ni natte-iru n da kara . . .*
**"Because when you come back here and look at this scenery next time, you'll have mechanical eyes . . ."** (PL2)

- *kondo* = "this time/next time"
- *modotte kite* is a combination of the verbs *modoru* ("return") and *kuru* ("come").
- *toki* ("time") means "when . . ." or gives a reference point in time when it's used after a verb (. . . *modotte kite*, . . . *miru toki* = "when (you) come back and look . . ."). Putting *no* after *toki* makes this entire clause modify *anata* ("you").

28

**Mēteru:** *Megaroporisu Uchū Sutēshon e!!*
**"To Megalopolis Space Station!!"**

28

**Tetsurō:** *Hen da nā, Mēteru wa okāsan ni yoku nite-iru . . .*
**"It's strange, Mēteru looks a lot like my mother . . ."**
*Dō iu koto nan darō ka, kore wa . . .?*
**"I wonder what it means . . .?"** (PL2)

- *nite-iru* is from the verb *niru* = "bear a resemblance (to)."
- *yoku* is the adverb form of *ii/yoi* = "good," used to mean "very much."
- *dō iu* = "what kind of" • *koto* = "thing/matter/fact"
- *nan* is a contraction of *na no*, used because he is seeking an explanation.
- *darō* is the plain/abrupt equivalent of *deshō*
- putting *kore wa* at the end is inverted syntax, common in colloquial speech. The normal word order would be *Kore wa dō iu koto nan darō ka.*

28

**Narration:** *Kono jidai, zen-uchū no kūkan tetsudō-mō wa mugen ni nobite-ita.*
**"In this age, the space railway network in the universe stretched out without end."** (PL2)
*Sore-zore no yume o kokoro ni idaite, hitobito wa kisha ni noru.*
**"Each with their own dream in their heart, people get on a train."** (PL2)
*Tetsurō no nagai Ginga no tabi mo ima, hajimarō to shite-ita . . .!!*
**"Tetsurō's long trip through the galaxy was now about to begin . . .!!"** (PL2)

- *uchū* = "space/the universe/the cosmos." The prefix *zen-* means "the entire . . ."
- *kūkan* = "space" as in "time and space/spatial." Here, *kūkan* modifies *tetsudō-mō*.
- *tetsudō* = "railroad," and the suffix *-mō* means "net/network."
- *mugen* = "infinity/infinitude" • *mugen ni* = "infinitely/without end"
- *nobite-ita* is from the verb *nobiru* = "extend/stretch out"

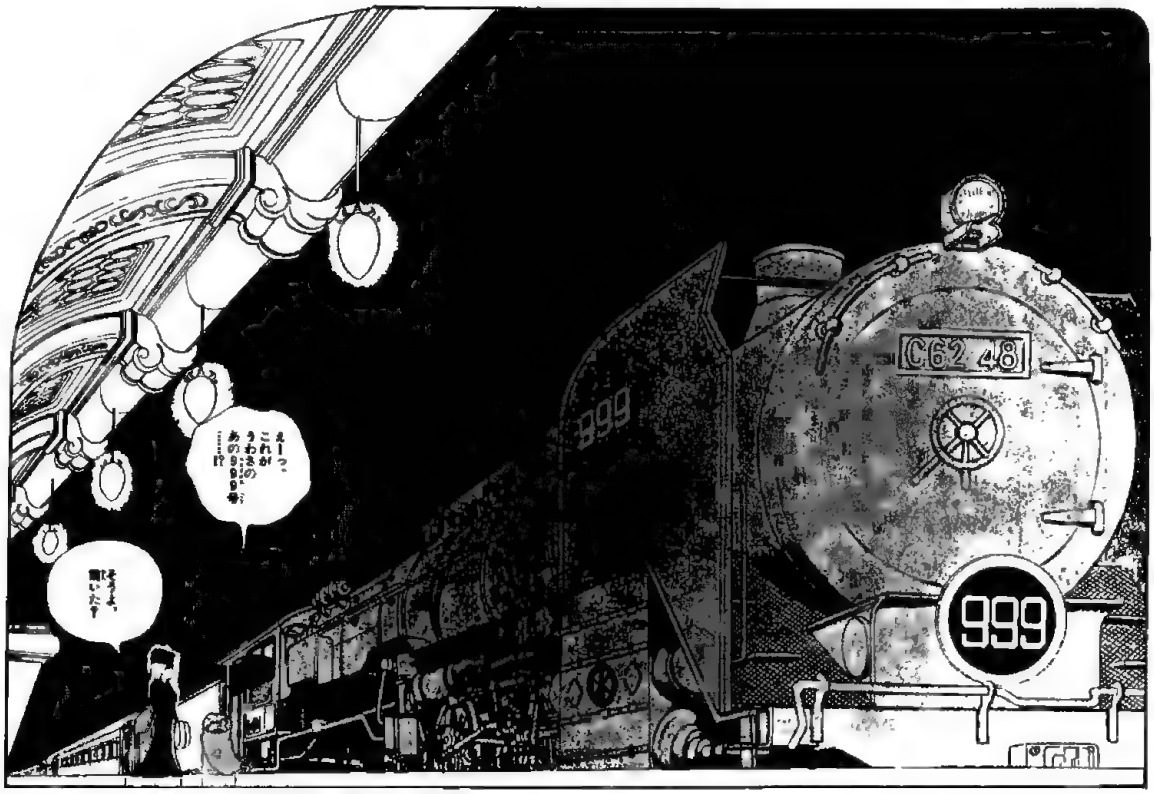
- *sore-zore* = "each/respectively"
- *idaite* is the continuing *-te* form of the verb *idaku* = "hold/embrace/harbor"
- *hito-bito* is a plural form of *hito* = "person"

- the *mo* ("also") after *tabi* implies that that other people's trips were also about to begin.
- *hajimarō* is the plain/abrupt "probable form" of the verb *hajimaru* = "start/begin." This form, with . . . *to suru* indicates impending action. In this case, . . . *to suru* has become . . . *to shite-ita*, indicating that the action was impending.

*In the next installment of*

# Galaxy Express 999

**Mēteru and Tetsurō** finally board the legendary Galaxy Express 999,




where they meet a mysterious stranger who warns them about the voyage they are about to undertake.

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# うる星(せい)やつら

# Urusei Yatsura

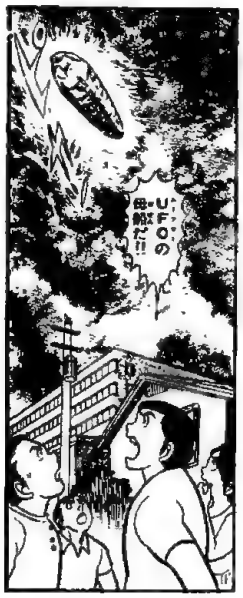
## 高橋留美子(たかはしるみこ)

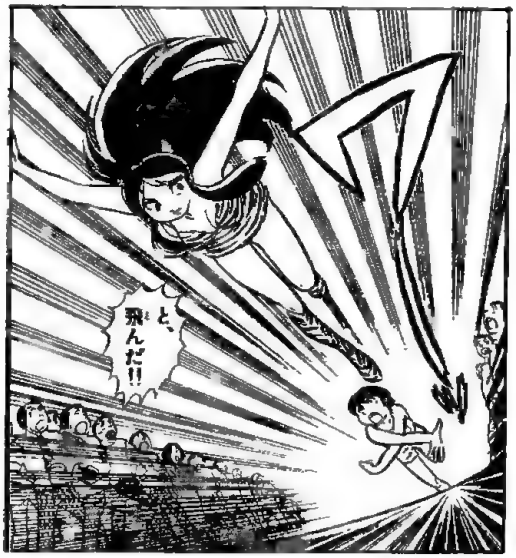
*by*
***Takahashi Rumiko***

***Urusei Yatsura*** is one of the longest running and most popular comedy manga series in Japan. Takahashi Rumiko created this series in 1978 for Shōnen Sunday Comics (少年サンデー). Over the years it has been reprinted in 34 collected volumes of tankōbon ( 単行本 ) and made into an animated series of 218 episodes. It has generated five feature-length films, as well as music videos, hit singles, and a vast array of other merchandise.

Much of the humor is slapstick and there are plenty of "puns." Even the title involves a play on the word *urusai* ("pesky/obnoxious/annoying"). In certain styles of slang masculine speech, the vowel combination *-ai-* changes to *-ei-*, so *urusai* becomes *urusei*. The kanji for star/planet 星 can be read *sei* in combinations, and Takahashi used this kanji for the *sei* in *urusei*. Written this way, *urusei* can also mean "the planet Uru," which is where the *urusei yatsura* come from. The word *yatsura* is simply a plural form of *yatsu*, a slang word for "guy/fellow."

**In the beginning of the series,** aliens invade Earth, but offer the Earthlings one chance—an Earth "defender," chosen randomly by computer, will play tag with the alien "champion" (Lum). If he manages to tag one of her horns, the aliens will pack up and leave quietly. Moroboshi Ataru, a lazy, lecherous, and unlucky high school boy, is selected as defender of the Earth. Realizing that he will have to touch Lum's body in order to tag her horn, he eagerly agrees to the contest. Even though it turns out that Lum is able to fly, Ataru finally manages to tag her and earth is saved. Through a misunderstanding, Lum thinks he has proposed to her, and she winds up living in his closet. The pain and humiliation he suffers during the chase (it lasts for 10 days) cause Ataru to lose all interest in Lum, but she has fallen in love with him. Many of the stories involve Ataru's pursuit of some other female (frequently an alien, such as Oyuki in our story) and Lum's successful efforts to thwart the romance.

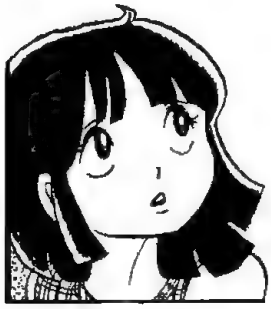


## The Characters

**Lum:** Takahashi-sensei apparently considers Ataru the "leading role" (*shuyaku*) in the series, but there is no doubt that Lum is the star. In the opening story, the aliens are referred to as *oni* ("demons"), and in Japanese mythology, *oni* are frequently drawn wearing tigerskin loinclothes. Thus, Lum wears a tigerskin outfit. Her hair is iridescent, and she has horns. All of the males (except Ataru) are in love with her, but she is determined to get Ataru.

**Moroboshi Ataru:** Ataru is a high school student He was born on a Friday the 13th which also coincided with *Butsumetsu*, an unlucky day on the Buddhist calendar. Just as he was born there was an earthquake which turned over the family ancestor altar. His father tried to flee, and broke the thong on his *geta* (an unlucky omen). Ataru chases after any attractive female who comes along, but his bad luck and ineptitude prevent any kind of romantic success.



**Shinobu** was Ataru's girlfriend before Lum arrived. In our story, there seems to be hope for this relationship, but later in the series Shinobu dumps Ataru to go after another romantic interest.

**Oyuki** is one of Lum's childhood friends. She is princess of the planet Neptune, a world of ice and snow. Oyuki acts, speaks, and sometimes dresses like a traditional, very feminine, Japanese woman. On the rare occasions when her temper gets out of control, however, she can project Neptune's freezing temperatures at the target of her wrath. Oyuki is one of several alien princesses who make occasional appearances in the series.

**The "Gang of Four"** are a kind of Lum Fan Club. They are desperately in love with Lum and will do anything to get her attention. Of course, one of their objectives is to get rid of Ataru. Their individual names are not used in the manga, but they also appear in the animated version of Urusei Yatsura where they are known as (from left to right) Megane ("Glasses"), Kakugari ("Crewcut"), Pāma ("Permanent {wave}"), and Chibi ("Shorty," or "Tiny").

うぅ、さぶい！
あっ、雑乱坊だ！
1
ちょっと火にあたらせろ！
イモはやらぬぞ！
2
しかし、どうしたのじゃ！花なぞ持って……
あたるの見舞い！
カゼをひいたんだそうだ！
3
バカはカゼをひかんというがのう……
今年のカゼはバカでもひくそうだ！
4

**1**

**Chibi:** Ūu, sabui.
**"Ooh, id's cold."** (PL2)
**Pāma:** *A! Cherī da!*
**"Ah! It's Cherry."** (PL2)
**Sound FX:** *Hyū*
(sound of the wind)

- *sabui* is the word *samui* said with a stuffy nose.
- the reading *Cherī* (the English word "cherry" written phonetically in katakana チェリー) is given beside a made-up combination of kanji ( 錯乱坊 ) which could be read as *sakuranbō*. *Sakuranbo* (written 桜んぼ ) is the Japanese word for "cherry (the fruit)." This is a kind of kanji "pun." *sakuran* is 錯乱 ("derangement/abberation"), and *bō* is 坊 ("[Buddhist] priest").

**2**

**Megane:** *Chotto hi ni atarasero!*
**"(Hey!) Let us warm up a little at your fire!"** (PL2-1)
**Cherry:** *Imo wa yaranu zo!*
**"I'm not giving you any (sweet) potato!"** (PL2-1)

- *hi* = "fire," and *hi ni ataru* means "warm up at/bask in (a fire)."
- *atarasero* is the abrupt command form of *ataraseru*, the causative form of the verb *ataru*. (This has no relation to the fact that one of the characters is named Ataru.)
- *yaranu* is an old form of *yaranai*, the plain/abrupt negative of the verb *yaru* = a condescending way of saying "give" (implies inferiority of the receiver). If the receiving side is a dog or small child, *yaru* is natural, but when Cherry uses it here, it could be translated "I'm not giving any of my potato [to the likes of you]!"
- *zo* is an emphatic ending, masculine and fairly rough, depending on the tone of voice.

**3**

**Cherry:** *Shikashi, dōshita no ja! Hana nazo motte . . .*
**"But, what's happened! Carrying flowers and such . . ."**
**Megane:** *Ataru no mimai!*
**"(We're going) to comfort/call on Ataru!"**
**Chibi:** *Kaze o hīta n da sō da!*
**"We heard he caught a cold."** (PL2)

- *dōshita* is used like a single "word," but you can think of it as a combination of *dō* ("in what way/how") and *shita*, the plain/abrupt past of *suru* ("do"). (cf. frame 13)
- Cherry uses *ja* like *da*. This is typical of the speech of older people. The "standard" PL3 way to say this would be *dōshita no desu ka*.
- *nazo* is an old form of *nado*, literally "and such/and so forth." It's used here as a substitute for the particle *o* and implies that it's unusual for him to be carrying flowers.
- *mimai* is a visit to console or cheer up somone who is sick, or just to inquire about someone's health.
- . . . *sō da* is used to report what someone heard.

**4**

**Cherry:** *Baka wa kaze o hikan to iu ga nō . . .*
**"They say that a fool doesn't catch colds, but . . ."** (PL2)
**Pāma:** *Kotoshi no kaze wa baka demo hiku sō da!*
**"I hear that even fools catch this year's colds!"** (PL2)

- *hikan* is a masculine form of *hikanai*, the plain/abrupt negative of *hiku* ("catch [a cold]").
- using *nō* at the end of a sentence like *nā* is typical of the speech of older people.
- *kotoshi* = "this year," so *kotoshi no kaze* is literally "this year's cold(s)."
- again, . . . *sō da* is used to report what someone heard.

5
くそ〜〜〜！
せっかく
ラムが出かけた
というのに
寝こんで
しまった！
早く
なおしてよ！
6
これじゃ
なんにも
できや
しない！
ゴロッ
7
そ、そんな
ことは
ないぞ！
ゼーゼー
きやっ！
8
おい！
あたる！
見舞いに
来たぞ！
ガラ
9

5

**Ataru:** *Hakushōn*
**"Ah-choo"**

- the dash (drawn like a mini-lightning bolt) after *sho* indicates that the *o* sound is elongated.

6

**Ataru:** *Kusō! Sekkaku Ramu ga dekaketa to iu no ni, nekonde shimatta!*
**"Shit! Just when Lum has gone off, here I am laid up in bed!"** (PL2)
**Shinobu:** *Hayaku naoshite yo!*
**"Hurry up and get well!"** (PL2)

- *kuso* (it's elongated to *kusō* here, as if he's quietly yelling it) corresponds pretty closely to the English "shit/crap." One difference is that *kuso* is not uncommonly heard on TV and radio—it's not considered obscene, just crude or rough.
- *sekkaku* (indicating that a thiug or situation is long awaited/precious/accomplished with much difficulty) is used several times in the next few pages, always in combination with *no ni* ("even though/although"). In all of the cases in this story, the person is expressing frustration that even though (*no ni*) one obstacle had been eliminated (→ *sekkaku*), somethiug else prevented them from availing themselves of a long-awaited opportunity. Lum is always hanging around Ataru and spoiling any chance he might have with another girl (such as Shinobu who is with him now). *Ramu ga dekaketa* ("Lum has gone out/off") is the situation that is *sekkaku* to Ataru. But even though (*no ni*) Lum is out of the way, he is laid up with a cold.
- *to iu* is used after *Ramu ga dekaketa* in a sense of "the situation is that Lum has gone off."
- *shimatta* is used with *nekonde* (from *nekomu* "stay in bed/be laid up in bed") to add emphasis and imply regret.

7

**Shinobu:** *Kore ja nanni mo deki ya shinai!*
**"At this rate we can't do anything!"** (PL2)

- *kore ja* is a contraction of *kore de wa* ("with this/this being the situation").
- *nani mo* with a negative verb means "nothing/not anything." She stresses the word, so *nani* becomes *nanni*.
- *deki ya shinai* is a slang version of *dekinai* ("can't . . .").

8

**Ataru:** *So, sonna koto wa nai zo!*
**"Th, that's not so!"**
**Sound FX:** *Zē zē*
**Wheeze wheeze** (sound of Ataru's breathing)
**Shinobu:** *Kya!*
(semi-scream)

- *sonna* = "such a/that kind of"
- *koto* means "thing/fact," so *sonna koto* refers to what she said.
- *zo* is a rough/masculine emphatic ending.

8

**Megane:** *Oi! Ataru! Mimai ni kita zo!*
**"Hey! Ataru! We came to see you!"** (PL2-1)
**Sound FX:** *Gara!*
(rattling sound of opening sliding door)

- usiug the rough/masculine *zo* after the statement *mimai ni kita* is something like saying "We came to see how the hell you were doing."

今、眠ったところよ！
10
しのぶがいる！
ラムちゃんがいない……
11
きっと追い出されたのじゃ！ラムもふびんよのう……
おなごの戦いはみにくいからのう……
12
失礼ね、最初からいなかったのよ！
おい！起きろ！
ラムちゃんはどうしたんだ!!
13
やめてよ、あたるくんは病気なのよ！
14

10

**Shinobu**: *Ima nemutta tokoro yo!*
**"He just now went to sleep!"** (PL2)

- *nemutta* is the plain past form of the verb *nemuru* ("go to sleep").
- *tokoro* can refer to a physical place/location, but it's also used to indicate a "place in time," i.e., *[verb] tokoro* means "just now [action]."
- she has dropped the verb *desu*. The "complete" sentence would be *Ima nemutta tokoro desu yo!*

11

**Megane**: *Shinobu ga iru!*
**"Shinobu is here!"** (PL2)
**Chibi**: *Ramu-chan ga inai . . .*
**"Lum isn't here . . ."** (PL2)

- Megane and Chibi are both in love with Lum, so of course they use *-chan* with her name. They don't think so highly of Shinobu (who is Lum's rival) so they refer to her using just her name.

12

**Cherry**: *Kitto oidasareta no ja! Ramu mo fubin yo nō . . .*
**"She must have been thrown out! Lum has a hard time (too) . . ."** (PL2)
*Onago no tatakai wa minikui kara nō . . .*
**"A fight between women is ugly . . ."** (PL2)
**Shinobu**: *Shitsurei ne, saisho kara inakatta no yo!*
**"I beg your pardon, she wasn't here to start with."** (PL2)

- *oidasareta* is the plain past of *oidasareru*, the passive form of *oidasu* ("drive/throw out").
- Cherry uses *ja* like *da/desu*. This is semi-antiquated Japanese, used by older people.
- at the end of the next two sentences, Cherry uses *nō* like *nā* (a basically masculine version of *ne*). Using *nō* this way is also a trait of the speech of older pople.
- *onago* is an old term referring to females. It's also used as a slang term for "woman/women."
- *shitsurei* means literally "impoliteness/rudeness."

13

**Megane**: *Oi! Okiro!*
**"Hey! Wake up!"** (PL2)
**Sound FX**: *Gon*
(**Bong** sound of giving Ataru a knock on the head)
**Pāma**: *Ramu-chan wa dōshita n da!!*
**"What happened to Lum?"** (PL2)

- *okiro* is the abrupt command form of the verb *okiru* ("wake up/get up")
- in frame 3, Cherry asked the boys *Dōshita no ja* ("What (has) happened?") because they were carrying flowers. These young boys say *Dōshita n da*, a contemporary equivalent of *Dōshita no ja*.

14

**Shinobu**: *Yamete yo, Ataru-kun wa byōki na no yo!*
**"Stop it, Ataru is sick!"** (PL2)

- *yamete* is from the verb *yameru* ("stop/quit"). *Yamete kudasai* would be more polite. Dropping *kudasai* and adding the emphatic *yo* makes this almost like a command.
- ending a sentence with . . . *na no yo* is feminine (informal) speech. The *desu* has been dropped — in ordinary/polite PL3 speech, it would be . . . *na no desu yo*.

な、なんだ、しのぶ！やっぱりその気があるんじゃないか～っ!!
ぜ～ぜ～
わっ、起きた！
15
あたるは病気なんだぞ!!
これが病人の態度か！
16
おまえらいつの間にわいたんだ！
ボーフラみたいにいうな！
17
せっかく見舞いに来てやったのに！
な～！
18
どうせラムが目あてだろう！
当然だ！
19
ラムは海王星の友だちのところに行ったのだ！
どうしてこうタイミングが悪いのだ！
せっかくあたるが寝こんだのに……
せっかくラムがいなくなったのに……
20

15

**Ataru:** *Na, nan da, Shinobu! Yappari sono ki ga aru n ja nai kā!!*
**"Wh, what, Shinobu! So you do feel like it, don't you!!"** (PL2)

**Sound FX:** *Zē zē*
**Wheeze wheeze** (sound of Ataru's breathing)

**Shinobu:** *Wa, okita!*
**"Yikes, he woke up!"** (PL2)

- *Yappari* is used to show that someone's expectations (in this case, hopes) were met.
- when referring to a member of the opposite sex, *ki ga aru* means "be interested in/have (positive) feelings for." The implications of *sono ki ga aru* are pretty obvious from Ataru's expression.
- the ending . . . *aru n ja nai ka* is a contraction of . . . *aru no de wa nai ka* ("is it not that you have . . .").

16

**Ataru:** *Ataru wa byōki nan da zo!!*
**"Ataru is sick!!"** (PL2)

**Shinobu:** *Kore ga byōnin no taido ka!*
**"Is this the attitude of someone who's sick?"** (PL2)

- Ataru speaks of himself in the 3rd person — "Ataru is [I am] sick."
- *byōnin* = "person who is sick"
- from her actions, we can see that Shinobu is not really asking a question about Ataru's "attitude." This is obviously a rhetorical question.
- Shinobu has omitted the verb *desu*. The "complete" sentence would be . . . *byōnin no taido desu ka.*

17

**Ataru:** *Omae-ra itsu no ma ni waita n da!*
**"When did you guys show up {wriggle out}?"** (PL2)

**Kakugari:** *Bōfura mitai ni iu na!*
**"Don't talk [about us] like [we were] mosquito larvae."** (PL1)

- *omae* is an informal/abrupt word for "you" used almost exclusively by males to their peers or subordinates. • *-ra* is an abrupt ending which makes nouns plural.
- *ma* = "space/interval (of time)," so *itsu no ma ni* would literally mean "in what interval," or simply "when."
- *waita* is the plain/abrupt past of *waku*, a verb used to express the appearance/hatching of maggots or mosquito larva (*bōfura*). It also means "spring/flow out" (as with water).
- *bōfura mitai* means "like a mosquito larva."
- *na* after the plain/abrupt form of a verb makes it into an abrupt negative command ("Don't . . .").

18

**Chibi:** *Sekkaku mimai ni kite yatta no ni!*
**"And we went to the trouble to come see you!"**

**Megane:** *Nā!*
**"Yeah!"**

- *sekkaku* is used here with the implication that great pains/efforts were involved in coming to see Ataru.
- Using the condescending *yatta* (instead of *ageta*) shows his indignation at Ataru's remark.

19

**Ataru:** *Dōse Ramu ga me-ate darō!"*
**"Anyway, it was Lum you came to see, wasn't it!"** (PL2)

**Pāma:** *Tōzen da!*
**"Naturally!"** (PL2)

*(continued on following page)*

寒い……
22
21
う～む、ただならぬ妖気を感じる！
24
ゆ、雪……!?
23
こわいわ……
開けてみるか!?
26
いいか、せーので開けるぞ！
27
せーの！
26
押しいれがあやしい！
25

*(continued from previous page)*

- *dōse* = "anyway/at any rate"
- *me-ate* = "aim/intent/object"

20

**Ataru:** *Ramu wa Kaiō-sei no tomodachi no tokoro ni itta no da!*
**"Lum went to see her friend on Neptune."** (PL2)
**Kakugari:** *Dōshite kō taimingu ga warui no da!*
**"Why is our timing so bad?"** (PL2)
**Pāma:** *Sekkaku Ataru ga nekonda no ni . . .*
**"Just when Ataru was laid up in bed . . ."** (PL2)
**Shinobu:** *Sekkaku Ramu ga inaku natta no ni . . .*
**"Just when Lum had gone away . . ."** (PL2)

- *Kaiō* is written with the kanji for "ocean king," and the kanji for *hoshi* ("star") is read *sei* in combinations.
- *dōshite* is a rather informal word meaning "why." It's a combination of *dō* ("how/in what way") and *shite*, the *-te* form of the verb *suru* ("do").
- Pāma and Shinobu both use the word *sekkaku*. (See notes for frame 6.)
- *inaku natta* is the plain past of *inaku naru*. • *inaku* is an adverb form of *inai* ("is not here/present"), the plain negative form of *iru* ("is here/present"), so *inaku naru* is literally "become not-here."

21

**Sound FX:** *Hyū*
(sound of wind blowing)

22

**Ataru:** *Samui . . .*
**"It's cold . . ."** (PL2)
**"Sound" FX:** *Buru!*
(a shivering effect)

20

**Megane:** *Yu, yuki . . .!?*
**"S, snow . . .!?"**

24

**Cherry:** *Ūmu, tada-naranu yōki o kanjiru!*
**"Hmm, I feel a menacing spirit/air!"** (PL2)

- *tada-naranu* = "extraordinary/uncommon," or "menacing/threatening."
- *tada* can mean "free [of charge]," but it's used in this compound/combination with the meaning of "ordinary/simple." • *naranu* is an old/literary form of *naranai* ("does/has not become" → "is not").
- *yōki* refers to a strange and ghostly "air" or spiritual presence.

25

**Sound FX:** *Hyū*
(sound of wind blowing)
**Cherry:** *Oshi-ire ga ayashii!*
**"The closet is suspicious/fishy!"** (PL2)

26

**Megane:** *Akete miru ka!?*
**"Shall we/I try opening it!?"** (PL2)
**Shinobu:** *Kowai wa . . .*
**"I'm afraid . . ."** (PL2-fem)

*(continued on following page)*

ズズズズ〜ン!!
わっ!!
29
ドドドド
わ〜っ、冷て〜っ!!
30
雪だ!!
あたるくん!!
31
あたるくんが下敷きになっちゃった〜っ!!
掘りかえせ!
32
あっ!!
33

*(continued from previous page)*

- *miru* can mean "look/see," but when used with the *-te* form of another verb (*akete* from *akeru* = "open") it has a sense of "try . . ."

27

**Megane:** *Ii ka, sē no de akeru zo!*
**"All right? I'll open it on 'sē no'."** (PL2)

- the phrase *sē no* is used before making a concentrated effort, or to co-ordinate the efforts of a group.
- *sē no de* = "with a/on *sē no*"

28

**Megane:** *Sē no!*

29

**All:** *Wa!!*
(shout of surprise)
**Sound FX:** *Dodōn*
(sound of mass of snow falling out of the closet)

- *don* is a standard "thud" or "bang" sound.

30

**Sound FX:** *Do do do*
(sound of snow falling down on top of Ataru)
**Ataru:** *Wā, tsumetē!!*
**"Yow, it's cold!!"** (PL2)

- *tsumetē* is a corrupted form of *tsumetai*. Changing *-ai* to *-ē* is rough masculine speech.

31

**Megane:** *Yuki da!!*
**"It's snow!!"** (PL2)
**Shinobu:** *Ataru-kun!!*
**"Ataru!!"**

32

**Shinobu:** *Ataru-kun ga shita-jiki ni natchattā!!*
**"Ataru was buried underneath!!"** (PL2)
*Horikaese!*
**"Dig him out!"** (PL2)

- *shita-jiki ni naru* = "be caught/buried/trapped underneath (something)." This is a combination of *shita* ("down/bottom") and *jiki*, which is actually *shiki* from the verb *shiku* ("spread/put down"). In this combination, *shiki* changes to *jiki* (*shita-shiki* would be hard to say).
- *natchatta* is a contraction of *natte shimatta*, an emphatic version of *natta*, the plain/abrupt past form of *naru*.
- *horikaese* is the abrupt command form of *horikaesu*, a combination of the verbs *horu* ("dig") and *kaesu* ("turn over/put back").

31

**All:** *A!!*
**"Ah!!"**

しゃーん
まあうれしい！
男の人がこんなにいっぱい……
ズズ…
雪女…
34
おのれ妖怪！成敗してくれる！
35
ボワ
36

34

**"Sound" FX:** *Shān*
(dramatic effect of the appearance of Oyuki)
**Oyuki:** *Mā ureshii! Otoko no hito ga konna ni ippai . . .*
**"Oh, how wonderful! All these men . . ."** (PL2)
**Sound FX:** *Zu zū*
(sniffling sound)
**Cherry:** *Yuki onna . . .*
**"A snow woman/fairy . . ."**

- Oyuki was a common Japanese name at one time, and *yuki* can be written with the kanji for "snow," so this is an appropriate name for this character. She is a childhood friend of Lum's and appears from time to time in the *Urusei Yatsura* series. Oyuki is the princess of the planet Neptune (*Kaiō-sei*), a world of ice and snow. Oyuki's manner and way of speaking are like those of a very refined Japanese woman.
- *ureshii* literally means "[I am] happy."
- *otoko no hito* is more refined than simply *otoko*, although the meaning is essentially the same.
- *ippai* can mean "full," or "plenty of . . ."

35

**Cherry:** *Onore yōkai! Seibai shite kureru!*
**"You demoness/evil spirit! I'll destroy you!"** (PL2)
**"Sound" FX:** *Za!*
(effect of Cherry's sudden movement)

- *onore* can mean "I/me" or with an insulting tone, "you."
- using *kureru* to refer to one's own actions implies superiority over the other party, or that one will be doing a favor for mankind.

36

**Sound FX:** *Bofu!*
(rendered as **"Shlump"** in the Viz English version, this is the sound of Cherry being shoved down into the snow)

な、なにをするのじゃ！
37
ばかめ！美人は正しいのだ！
なんと軽薄な！このような押しいれ妖怪にまどわされおって！
まー、失礼な！
38
かえりますわたし……
39
え～、もうかえるのれふか……
ぼくらも行きます！
41
うれしいわ！
迷っていただけないかしら！
ハイッ！
40
あんた病気じゃなかったの!?
42

37

**Cherry:** *Na, nani o suru no ja!* (PL2)
**"Wh, what are you doing?"** (PL2)
**Megane:** *Baka-me! Bijin wa tadashii no da!*
**"You idiot! (This) beautiful woman is in the right!"** (PL2)

- again, Cherry uses *ja* like *da*.
- *baka* means "idiot," and adding *-me* to a noun this way means "you (idiot)."

38

**Cherry:** *Nan to keihaku na! Kono yō na oshi-ire yōkai ni madowasare-otte!*
**"How superficial! Being deceived by this kind of closet spirit!"** (PL2)
**Oyuki:** *Mā, shitsurei-na!*
**"Well, I beg your pardon!"** (PL3)

- *keihaku* is a noun meaning "frivolity/shallowness." Adding *na* makes an adjective meaning "shallow/superficial."
- *kono yō na* = "this kind of"
- *madowasare-otte* is an old form of *madowasarete*, from *madowasareru* ("be lead astray"), the passive form of *madowasu* = *mayowasu* = "lead astray," or "charm/bewitch." The *otte* stuck on the end is from the verb *oru*, an old version of *iru* (*oru* is used in contemporary Japanese as a humble form).
- the *na* after *shitsurei* is making it into an adjective, implying *shitsurei-na {koto}*. This is not *na*, the masculine version of *ne* ("isn't it").

39

**Oyuki:** *Kaerimasu, watashi . . .*
**"I'm going home . . ."** (PL3)
**Ataru:** *Ē, mō kaeru no refu ka . . .*
**"Huh, are you going home already?"** (PL3)
**Sound FX:** *Zū*
(sniffling sound)

- Oyuki uses "inverted syntax." Instead of the conventional *Watashi wa kaerimasu*, she expresses the action first, then indicates the subject (which is optional anyway).
- *refu ka* is *desu ka* said with a runny nose.

40

**Oyuki:** *Okutte itadakenai kashira!*
**"I wonder if I couldn't have (you/someone) escort me back home."** (PL3-fem)
**Ataru:** *Hai!*
**"Sure!"**

- *okutte* is the *-te* form of *okuru* ("see [a person] home").
- *itadakenai* is the plain negative form of *itadakeru*, which is a "potential" form of *itadaku* ("receive/have [someone do]"). So, *okutte itadakenai* means "can not have [someone] escort [me] back home."
- we labeled this as PL3, but it's a tough call. Plain/abrupt forms of ordinary verbs are PL2, but *itadaku* is an inherently "polite" (humble) word. The familiar *itadakimasu* is definitely PL4. Considering that Oyuki's speech is for the most part PL3, we decided to call this one PL3.

41

**Megane:** *Boku-ra mo ikimasu!*
**"We'll go too!"**
**Oyuki:** *Ureshii wa!*
**"How nice (I'm happy)!"** (PL2)

*(continued on following page)*

この押しいれ、どうなってるんだ……
さ、こちらですわ！
ついてくるのか……
物好きな連中よのう……
43
あれ!?
44
あたるくん、こわいわ！もどりましょう！
でも、もう出口がない……
45

*(continued from previous page)*

- *boku* is an informal/masculine word for "I/me." The ending *-ra* makes it plural.

42

**Shinobu:** *Anta byōki ja nakatta no!?*
**"Weren't you sick!?"** (PL2)
**FX:** *gyū*
(Shinobu is pinching Ataru as she questions him)
**Sound FX:** *Zu zū*
(sniffling sound)

- *anta* is a contraction of *anata.*
- *ja nakatta* is a contracted, PL2 version of *de wa arimasen deshita.*

43

**Cherry:** *Monozuki-na renchū yo nō . . .*
**"A bunch of curiosity seekers aren't they . . ."** (PL2)
**Ataru:** *Tsuite kuru no ka . . .*
**"Are you coming along . . .?"** (PL2)
**Oyuki:** *Sa, kochira desu wa!*
**"It's this way!"** (PL2-fem)
**Megane:** *Kono oshi-ire, dō natte-ru n da . . .*
**"What's with this closet . . .?"** (PL2)

- *monozuki* means "curiosity," but has more the implication of idle curiosity than intellectual curiosity.
- *tsuite* is the *-te* form of the verb *tsuku* ("stick with/be attached to"). • *tsuite kuru* = "come along with."
- *dō* = "in what way/how." • *natte-(i)ru* is from the verb *naru* ("become/turn into/consist of"), so *natte-(i)ru* is used to describe how something is constructed or composed.

44

**Ataru:** *Are!?*
**"Huh!?"**

45

**Shinobu:** *Ataru-kun, kowai wa! Modorimashō!*
**"Ataru, I'm scared! Let's go back!"** (PL3-2)
**Ataru:** *Demo, mō deguchi ga nai . . .*
**"But, there's no exit anymore."** (PL2)

- *modorimashō* is from the verb *modoru* = "return/go back"

早くついてこないとはぐれてしまいますよ！
これは四次元の通路ですの！迷ったら二度と出られませんわ！
46
ひえ～、待ってください！
47
あ～～～こわい！
48
おNHKの
ドキュメンタリーかっ
49

46

**Oyuki:** *Hayaku tsuite konai to hagurete shimaimasu yo!*
**"If you don't come along quickly yon'll be separated."** (PL3)
*Kore wa yo-jigen no tsūro desu no! Mayottara nido to deraremasen wa!*
**"This is a fonrth dimensional passageway! If you get lost, you'll never be able to get out again."** (PL3-fem)

- *tsuite* is the *-te* form of the verb *tsuku* ("stick with/be attached to"). • *tsuite konai* is the plain/abrupt negative form of *tsuite kuru* = "come along with." (cf. frame 43)
- *to* after a verb gives a conditional "if/when" meaning.
- *hagurete* is the *-te* form of the verb *hagureru* = "become separated (from one's companions)/go astray." • used with the *-te* form of another verb (*hagurete*), *shimaimasu* (from *shimau*) can give the meaning "completely," but it also implies a regrettable or unintended result.
- *jigen* means "dimension." *san-jigen* = "three dimensions/three dimensional"
- the ending *desu no* is feminine speech.
- the ending *-ra* on the plain past form of a verb (*mayotta*, from *mayou* = "get lost/lose your way") gives a conditional "if/when" meaning.
- *deraremasen* is the ordinary polite negative of *derareru* ("can get out/exit"), from the verb *deru* ("go out/exit").

47

**Ataru:** *Hiē, matte kudasai!*
**"Yikes, please wait [for me]!"**

46

**Ataru:** *Ā, kowai!*
**"Ooh, I'm scared/this is scary!"** (PL2)

- the person or the situation can be the subject of *kowai*.

49

**Distant Voices:** *Oyuki-chān*
**"Oyuki"**
*Ohii-sama*
**"Princess"**

- the ending *-chan* (informal/affectionate version of *-san*) is elongated to *-chān* because she's calling out.
- *hime*, or more politely/elegantly *ohime-sama* is a more contemporary word for "princess."

おユキちゃーん
ラムちゃんの声だ！
50

今行くわよーっ!!
おひいさまーん
お母ちゃん
51

わっ!!
52

50

**Lum:** *Oyuki-chān*
**"Oyuki"**
**Megane:** *Ramu-chan no koe da!*
**"It's Lum's voice!"** (PL2)

51

**Oyuki:** *Ima iku wa yō!!*
**"I'm coming right now!!"** (PL2-fem)
**Distant Voices:** *Ohii-samā*
**"Princess"**
*Oyuki-chān*
**"Oyuki"**

- *ima* means "now," or in this case, "right away."
- *iku* ("go"), and *kuru* ("come"), are sometimes used differently from their English equivalents. Here, she is literally saying "I go now," but she is speaking to whoever is calling her.

52

**All:** *Wa!!*
**"Yeow!!"**
**"Sound" FX:** *Ba!*
(effect of a sudden motion — jumping into the abyss)

消えた……
そんな殺生な！
53
おい、あたる！続け！
いやだ!!
54
いやだもくそもあるか！
あたるくん!!
ボスッ
わっ!!
55
ドドド

53

**Megane:** *Kieta . . .*
**"She vanished . . ."** (PL2)
**Kakugari:** *Sonna sesshō-na!*
**"Of all the heartless . . .!"**

- *kieta* is the plain/abrupt past form of *kieru* ("disappear/vanish").
- *sesshō* literally means "destruction of life/killing," but the addition of *na* makes it an adjective meaning "cruel/heartless."
- *sonna* means "such a/that kind of." The implied sentence here is *Sonna sesshō-na [koto ga arimasu ka]* ("Is there such a murderous/heartless thing?").

54

**Megane:** *Oi, Ataru! Tsuzuke!*
**"Hey, Ataru! Follow her!"** (PL2)
*Iya da!!*
**"No!!"**

- *tsuzuke* is the abrupt command form of *tsuzuku* ("continue/follow")
- *iya* means "disagreeable/unpleasant," but it's used to refuse → "no."

55

**Megane:** *Iya da mo kuso mo aru ka!*
**"Iya/'No' my ass!"** (PL1)
**Sound FX:** *Doka*
(sound of Megane kicking Ataru—rendered as **"Klump"** in the Viz English edition)
**Shinobu:** *Ataru-kun!!*
**"Ataru!!"**
**Ataru:** *Wa!!*
**"Wah!!"**

- *Iya da mo kuso mo aru ka* literally means "Is there either 'Iya da (statement of refusal)' or '*kuso* (shit)'?"

56

**"Sound" FX:** *Gunyā*
(a softly twisting effect — floating through space)

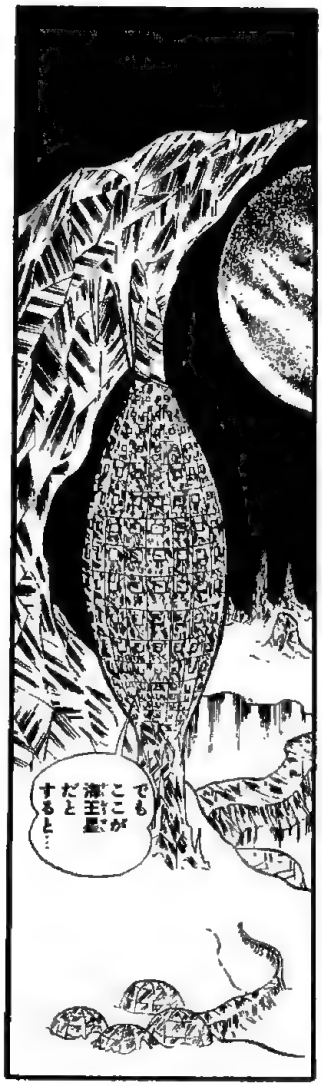
Lum: Dārin!!
"Darling!!"
ダーリン!!

**Ataru:** *Uwa!!*
**"Uwah!!"**

*In the next installment of*

# Urusei Yatsura

**Our adventurers** travel through a fourth dimensional passage-way to the planet Neptune, where Lum has been visiting her friend Oyuki




But even in this world of ice and snow, Ataru manages to get in hot water.

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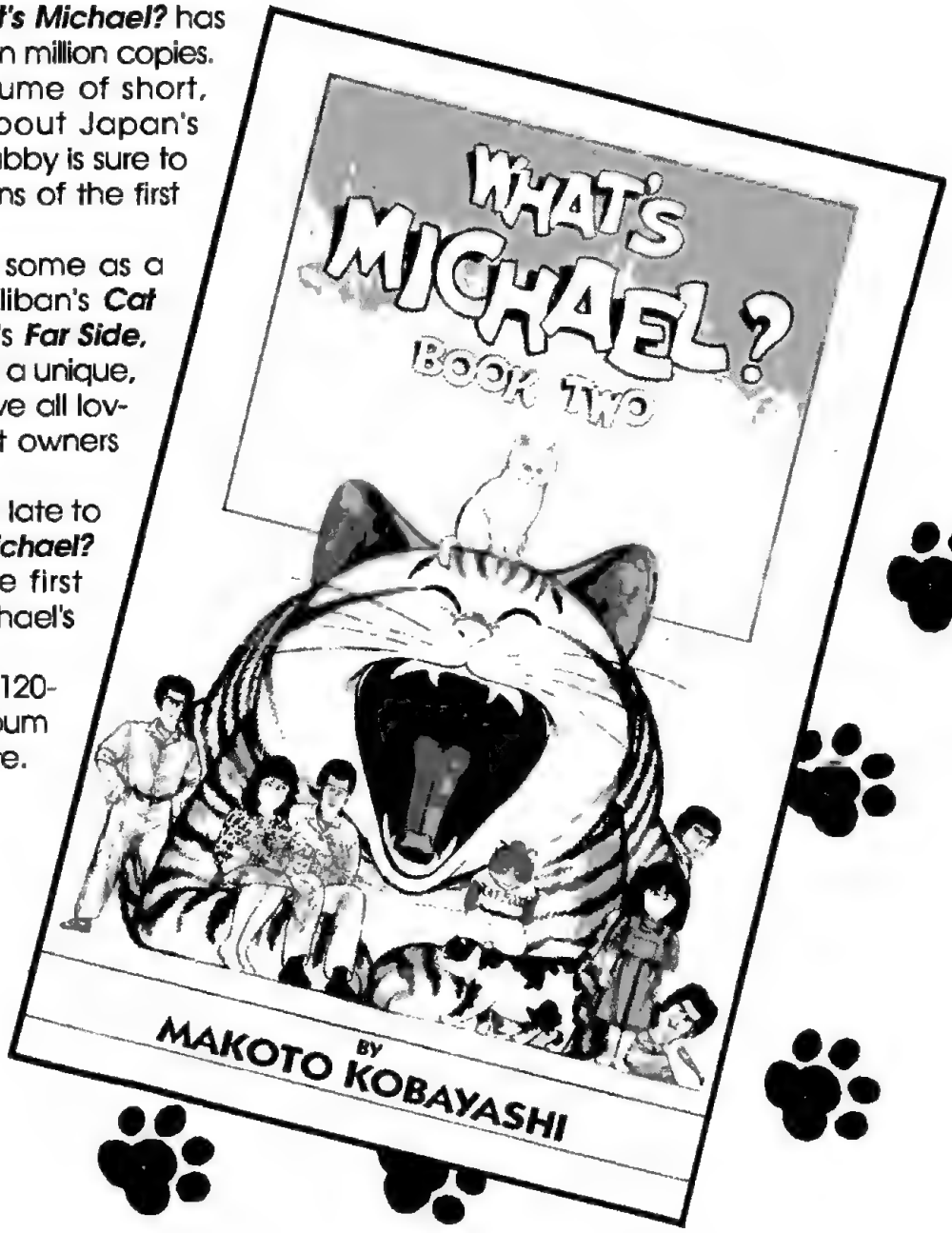


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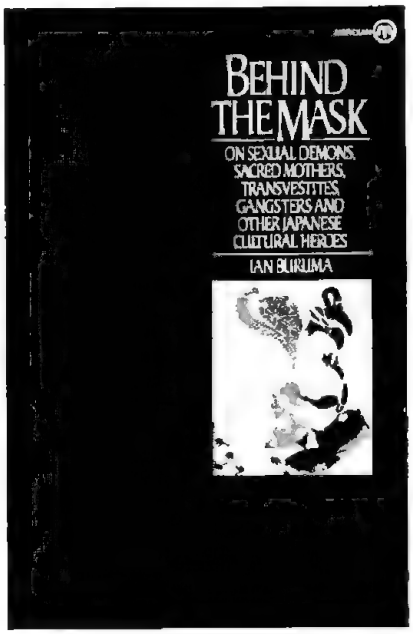
# BEHIND THE MASK


BEHIND THE MASK
ON SEXUAL DEMONS, SACRED MOTHERS, TRANSVESTITES, GANGSTERS AND OTHER JAPANESE CULTURAL HEROES
IAN BURUMA

by Ian Buruma
Pantheon Books, 1984, New York
242 pages, $8.95 (paperback)

The consumer kingdom of modern Japan offers a kaleidoscope of amusements—from pachinko and porno to soap opera and Turkish baths—to fill the leisure hours of a hard-working population. Much of this entertainment is inaccessible to the curious gaijin, partly due to the ever-confounding language barrier, but mostly due to a certain well-meaning Japanese attitude that attempts to discourage the non-native inquirer from probing too much into low-brow Japanese culture. Like *nattō*, some things are assumed to be inappropriate for gaijin consumption. After all, why waste time on a second-rate gangster film when you could watch Kurosawa? Why flip through a manga when you could be sharing Oe's existential angst? Why drink *shōchū* when you could be sipping sake?

Why indeed? Because as readers of MANGAJIN well know, we miss out not only on a lot of fun, but on a great source of insight into Japan and the Japanese. Popular culture is broad-based, designed to appeal to the imagination and fantasies of the greatest number of consumers; hence, it is an ideal source for identifying what makes the Japanese tick. Those gaijin who have neither the time nor linguistic proficiency to sample personally the charms of its exotica and erotica will find Ian Buruma's *Behind the Mask* an essential text of the slumming school of Japanology.

Buruma displays a dazzling familiarity with a wide array of genres: television commercials, kabuki, drinking songs, pornographic comic books, gangster films, even such participatory theatre as strip joints and nude coffee shops. From this fecund pool he attempts to identify the lowest common denominators of Japanese psychic archetypes. That most of these archetypes are heavily sexually and erotically charged will come as no surprise to anyone who has taken even a cursory stroll through a Japanese entertainment district or flipped channels on Japanese television.

*Behind the Mask* ranges from the mythic to the merely prurient. One of Buruma's main points is that manifestations of the sexual demons, sacred mothers, transvestites, gangsters, and other heroes of the book's subtitle are to be found in all sorts of arenas. Thus he unearths elements of the indulgent eternal mother in sources as disparate as the *Kojiki*, mawkish home drama, Tanizaki novels, and Ginza bars. At its best, this approach is highly effective, such as the stunningly insightful analysis of the beautiful androgynous hero archetype achieved through the unlikely linkage of Yoshitsune, female impersonators, and the Takarazuka theatre.

The problem with all this, of course, is that Buruma makes no effort to differentiate between similar images. *Behind the Mask* is not a book for the painstaking academician—those who are reassured by numerous footnotes and citations will be uneasy with Buruma's free-wheeling style. Though incisive and occasionally brilliant, his analyses ignore questions of historicity and cultural change. Even so, the effervescent wit and sheer style of the book more than compensate for the lack of scholarly probity. Buruma neatly avoids both wide-eyed Japanophilia and jaded cynicism; the consistently irreverent, urbane, and ever-amusing tone is well-suited to both topic and theme. Like much of Japanese popular culture, this book is just plain fun. Any additional benefit to be gained is like icing on the cake—or, to preserve our metaphor, more goo in the *nattō*.

**comments by:** Ginny Skord, professor of Japanese language and literature, and pop culture *tsū*.

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The style of translation is slightly different from that used in MANGAJIN. Translations in *Nihongo Journal* tend to be looser, going more for the overall "feel" of the article than for a close correlation with the structure of the Japanese.

**Here's a summary** of the contents of the March 1991 issue of Nihongo Journal.

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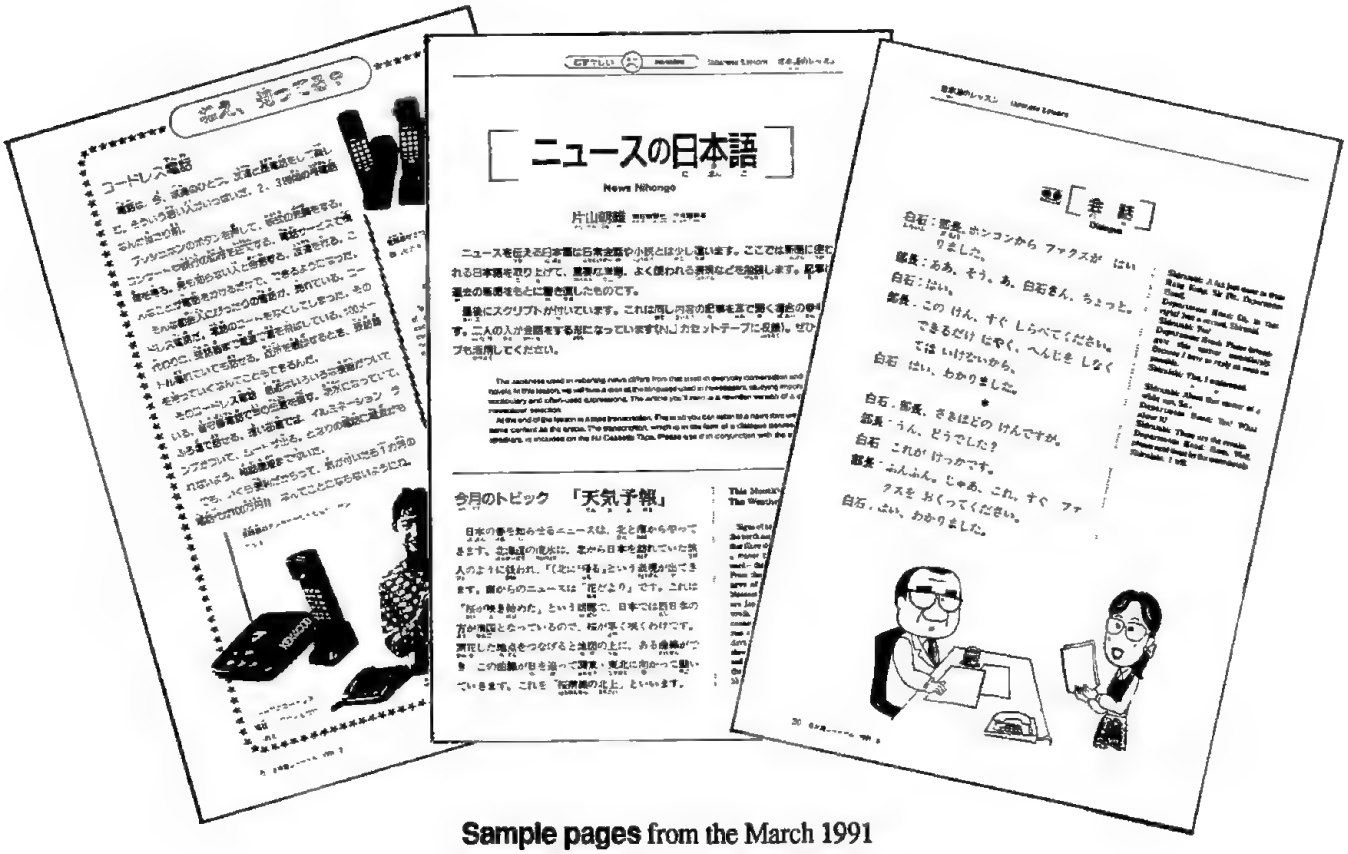


**Sample pages** from the March 1991
*Nihongo Journal* (shown 35% actual size)

## Available through MANGAJIN

Since we offered the *Furigana* Dictionary in our last issue, we've had several thank-you letters from readers who appreciated the convenience of being able to order resources through us. We're open to suggestions as to what else you'd like to see made available here.

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- **Kenkyusha's *Furigana* English-Japanese Dictionary**
  Featured in Vol. 1, No. 6 of Mangajin, this dictionary gives readings in hiragana for all kanji used in definitions and explanations. Adapted especially for students of Japanese, this little jewel has 980 pages (5"x 7" x 1" thick), 49,000 headwords, and is available through MANGAJIN for $19.95 + $2.50 shipping & handling = $23.50 (only in the US).

**Sample entry** from Kenkyusha's
*Furigana English-Japanese Dictionary*
(shown actual size)

**sample** *n.*, *v.* 標本(ひょうほん), 見本(みほん)(を取る); (質(しつ)を)ためす; *Statistics* サンプル.

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*(continued from page 7)*

tion between MANGAJIN and Gary Hall to be interesting. It is a small world.
MARK CLEMMONS
Minnetonka, Minnesota

## Computers and Sci-Fi

Your magazine is just fantastic. I've been studying Japanese for the past four years and MANGAJIN is proving to be an enjoyable and relaxing way to expand my vocabulary. I'm a software engineer, and I'd like to cast my vote for both a computer column and science fiction. If any of your readers are interested in discussing Japanese software development, I'm game.

In fact, I'd love to see you take excerpts from anime and movies. You could give them the same treatment that you do manga. But you might have to change the name of your magazine!

Keep up the good work. The people learning Japanese in the U.S. really need you!
HARLEY M. ROSNOW
Cambridge, Massachusetts

## Suggestion

Where have you been all my life? I've been trying with varying success to study Japanese since 1976. Recently I came across a copy of your September 1990 issue at Guild Books here in Chicago and would have cried "Eureka!" but for fear of disturbing my fellow browsers.

If I might be allowed two suggestions. Please continue to publish features on Japanese on the computer and on the art of translation. And consider changing the order of the textual exegesis from:

| | | |
|---|---|---|
| 1. transliteration | | 1. transliteration |
| 2. translation | to | 2. notes |
| 3. notes | | 3. translation, |

to give us a better chance to guess first before checking to see if we got it right.
DOLORES JUNGHEIM BARBER
Chicago, Illinois

*Actually, we had decided to use this type of format in the Basic Japanese column. As to where we have been . . .*


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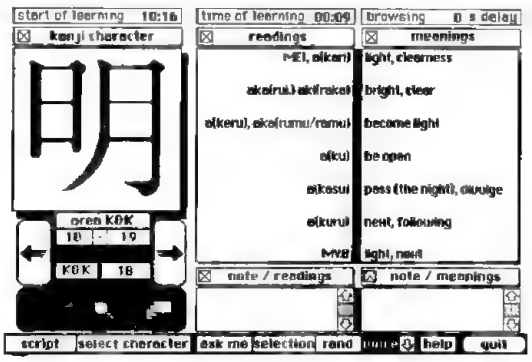


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# Vocabulary • Summary

Although not comprehensive, this is a list of some of the vocabulary from this issue of Mangajin

| | | |
|---|---|---|
| *akuma* | 悪魔 | devil, monster |
| *asobu* | 遊ぶ | to play, socialize |
| *baka* | 馬鹿 | fool |
| *bijin* | 美人 | beatiful woman |
| *bōfura* | ボーフラ | maggot, mosquito larva |
| *byōki* | 病気 | sick, sickness |
| *chikyū* | 地球 | Earth |
| *deguchi* | 出口 | exit |
| *dekakeru* | 出かける | to go out |
| *dōshite* | どうして | why |
| *emono* | 獲物 | (hunting) trophy/catch |
| *hagureru* | はぐれる | to be separated (from) |
| *kawa o hagu* | 皮をはぐ | to skin |
| *hakusei* | 剥製 | stuffing/mounting |
| *hakushaku* | 伯爵 | Count (title) |
| *hiku* | ひく | to catch (a cold) |
| *hitobito* | 人びと | people |
| *ichidan* | 一段 | one step, level |
| *ichido* | 一度 | one time |
| *ikko-date* | 一戸建て | (separate) house |
| *imo* | 芋 | potato |
| *iyahon* | イヤホン | earphone |
| *jidai* | 時代 | era |
| *kaesu* | 返す | to give back |
| *kaiōsei* | 海王星 | Neptune (the planet) |
| *kaisha* | 会社 | company/work |
| *kawa* | 皮 | skin/hide |
| *kaze* | 風邪 | cold |
| *keihaku* | 軽薄 | superficial |
| *keshiki* | 景色 | scenery |
| *kikai* | 機械 | machine |
| *ki ga sumu* | 気が住む | to be satisfied |
| *kieru* | 消える | to vanish |
| *kisha* | 汽車 | (steam) train |
| *kizu* | 傷 | wound/damaged place |
| *koe* | 声 | voice |
| *kokoro* | 心 | heart |
| *kotoshi* | 今年 | this year |
| *kowai* | 怖い | scary; scared |
| *kūkan* | 空間 | space/spatial |
| *kuso* | くそ | shit/crap |
| *madowaseru* | 惑わせる | to lead astray |
| *mayou* | 迷う | to become lost |
| *me-ate* | 目当て | intent, goal |
| *metta ni* | めったに | rarely (with neg.) |
| *mimai* | 見舞い | visit a sick person |
| *mina-goroshi* | 皆殺し | wholesale slaughter |
| *miru* | 見る | to watch; to see |
| *monozuki* | 物好き | (idle) curiosity |
| *mugen* | 無限 | infinity |
| *nekomu* | 寝込む | to stay in bed/sleep |
| *nemuru* | 眠る | to sleep |
| *nengan* | 念願 | heart's desire |
| *niru* | 似る | be similar to |
| *nō* | 悩 | brains |
| *oidasu* | 追い出す | chase out, away |
| *okuru* | 送る | take/see someone home |
| *oshiire* | 押入 | (Japanese) closet |
| *renchū* | 連中 | group/bunch (of people) |
| *ressha* | 列車 | train |
| *saisho* | 最初 | beginning |
| *sekkaku* | せっかく | even though |
| *sesshō* | 殺生 | killing/destruction of life |
| *shin'ya* | 深夜 | late night |
| *shita-jiki* | 下地き | the bottom/underpinning |
| *shitomeru* | しとめる | shoot down/bag |
| *shūri* | 修理 | repairs |
| *subarashii* | 素晴らしい | wonderful/marvelous |
| *sū-ka-getsu* | 数ヶ月 | several months |
| *suman* | すまん | excuse me (masc. abrupt) |
| *sumu* | 済む | to end |
| *tabi* | 旅 | trip/voyage |
| *tadashii* | 正しい | correct |
| *taido* | 態度 | attitude |
| *taisetsu* | 大切 | unportant, precious |
| *te ni hairu* | 手に入る | to come into possession of |
| *teikoku* | 定刻 | timetable/schedule |
| *teinei ni* | 丁寧に | cleanly, prettily |
| *tomodachi* | 友達 | friend |
| *tsuku* | つく | stick/stay with |
| *tsūro* | 通路 | passageway |
| *tsuyoi* | 強い | strong |
| *uchū* | 宇宙 | space/the universe |
| *ureshii* | 嬉しい | happy |
| *utsu* | 撃つ | to shoot |
| *waku* | 沸く | to boil up/wriggle out |
| *yappari* | やっぱり | as expected |
| *yojigen* | 四次元 | fourth dimension |
| *yōkai* | 妖怪 | fairy, spirit |
| *yuki-onna* | 雪女 | snow woman/fairy |
| *yume* | 夢 | dream |

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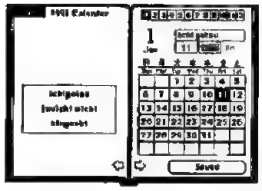

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知字 ***Smart Characters for Students*** works on low cost PC's, and costs just $79.95 (demo $10). For more information, call the Customer Service hotline.

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American citizen with MSEE and minor in Japanese seeks engineering position in semiconductor industry. Contact: Jon Holley (Tel. 918-587-0465), P.O. Box 684, Tulsa, OK 74101-0684.

Stanford University sophomore majoring in industrial engineering and Japanese seeks summer employment in Japan. Contact: Martin Herlihy (Tel. 415-497-0862), P.O. Box 06149, Stanford, CA 94309-6149.

Georgetown University graduate (Japanese major) and senior (Economics) seek summer employment in Japan. Trained/experienced teaching English/Spanish. Contact: Sara Prout, Box 2488, Georgetown University, Washington, DC 20057. (Tel. 202-944-1452)

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Language: Japan-intensive Japanese language study with home stay in Japan. June 12-August 12, 1991. Write Exchange: Japan (M), P.O. Box 1166, Ann Arbor, MI 48106. (Tel. 313-665-1820)

Anime in original Japanese, subtitled, or English translated for sale. Write for list. Criss DeRose, 4447 Ocean View #3, Montrose, CA 91020.

A true fan of Japanese anime and related music, especially Kimagure Orange Road, Urusei Yatsura, and Project A-Ko, seeks other fans with like interests. Contact: Bill Ames, P.O. Box 279, Botsford, CT 06404.

If you have any questions in the study of Japanese, write to: Mr. Jiro Kaizawa, 2-6-6, 612, Ooana-kita, Funabashi, Chiba 274, Japan.

Serious student of Chinese and Japanese languages (40 years old, degree in Linguistics/ESL) seeks same for speaking practice in Fort Lauderdale/NMB. Write P. Winters, P.O. Box 1585, Dania, FL 33004.

American male, 65, intermediate level, seeks correspondence on verb aspects, relationship to Korean, statement validity marking, and other linguistic topics. Write: Bill Harrington, 70 Main Blvd., Trenton, NJ 08618

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Japanese baseball fan seeks to correspond with anybody interested in Japanese baseball. Write in Japanese or English to: Robert Klevens, 12260 N.W. 29th Place, Sunrise, FL 33323. (Tel. 305-741-6025)

American male student, 18, seeks correspondence with female native speaker in Japan to discuss/exchange pop culture and language. Contact: J.P. DuQuette, 381 Walnut, Costa Mesa, CA 92627.

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Looking for Japanese pen pals interested in anime or music. Help in getting pen pals is greatly appreciated. Write: G. Purdy, P.O. Box 877, Richmond, TX 77469.

Wanted: Pen Pal in Japan interested in trading Mega Drive and PC Engine cartridges, comic books, laser disks, etc. Please write to: Mitch Gurowitz, 27 Horizon Drive, Edison, NJ 08817.

Looking for Japanese fans of anime, manga, or Takahashi Rumiko interested in writing to a native English speaker. Write: Wing Yi, 603 W. 139th St. #1-C, New York, NY 10031.

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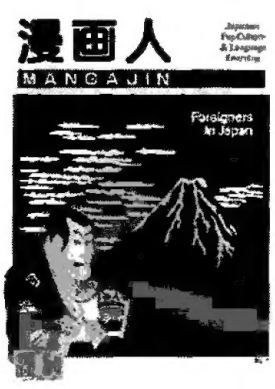


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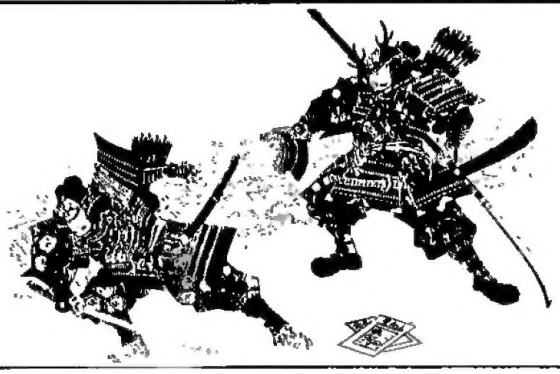

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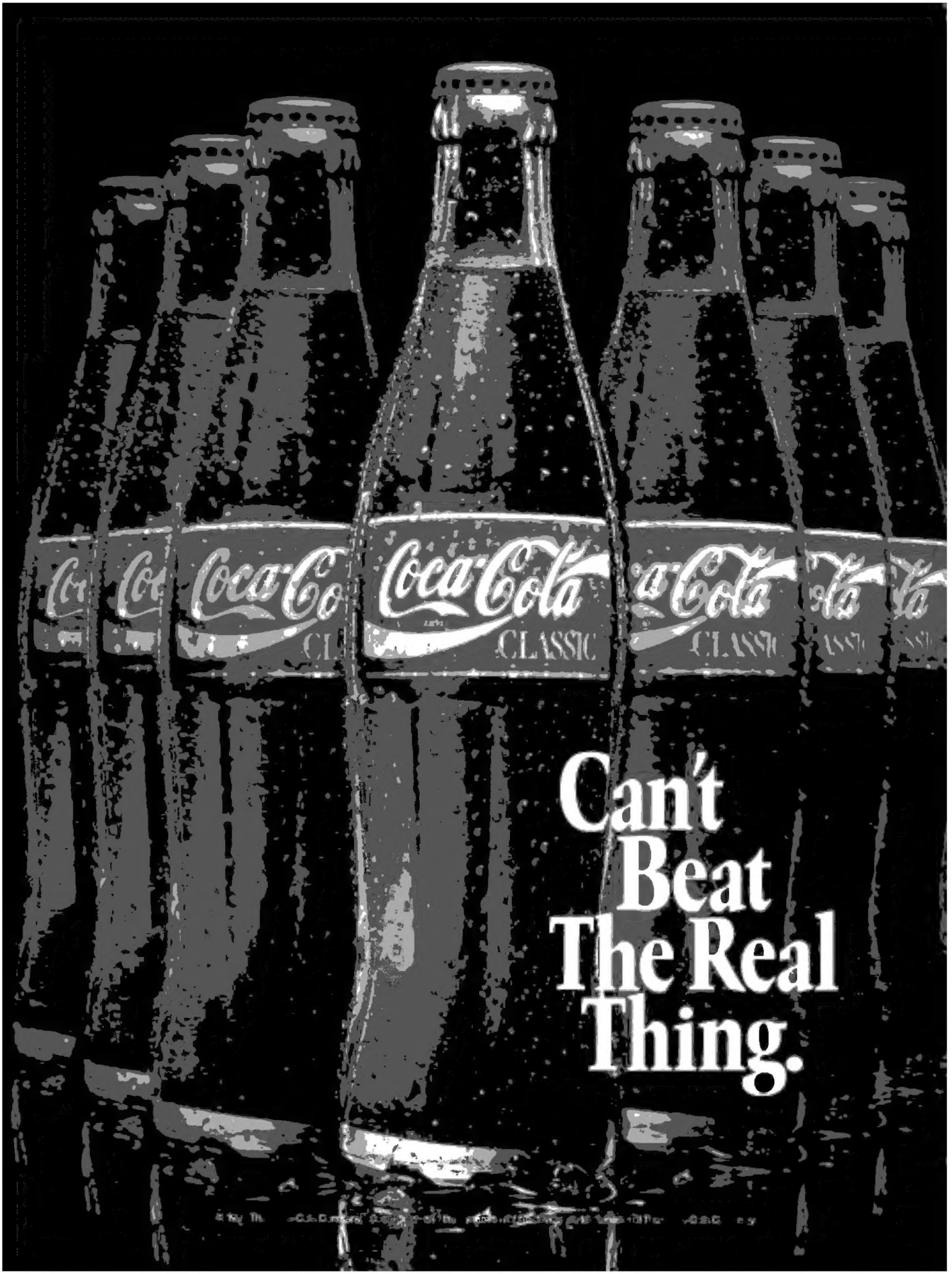
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